

CHARLES HERCULES  
READ



*A TRIBUTE*

*AND*

*A RECORD*





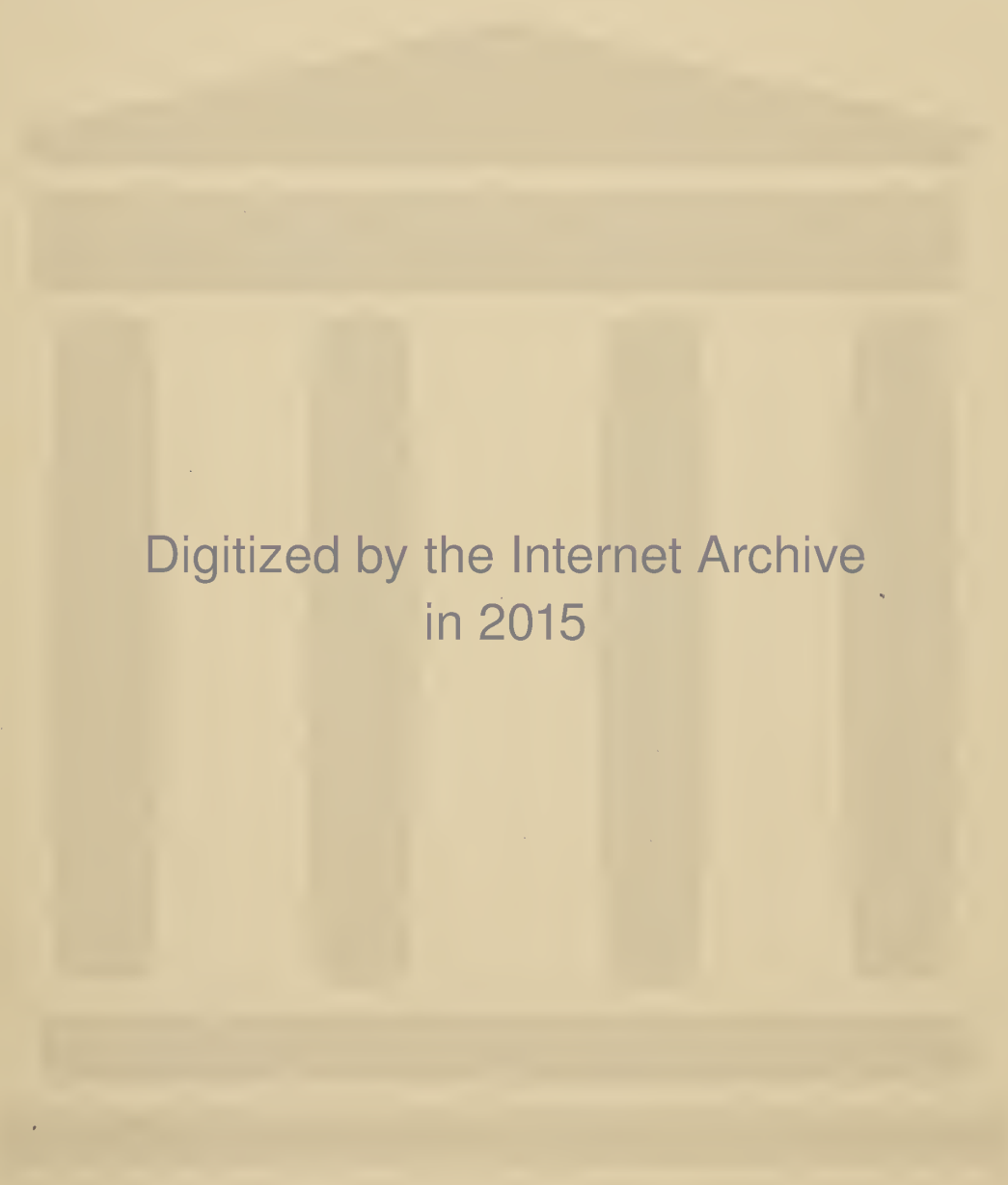
WILLIAM MAC GREGOR.

N<sup>o</sup>



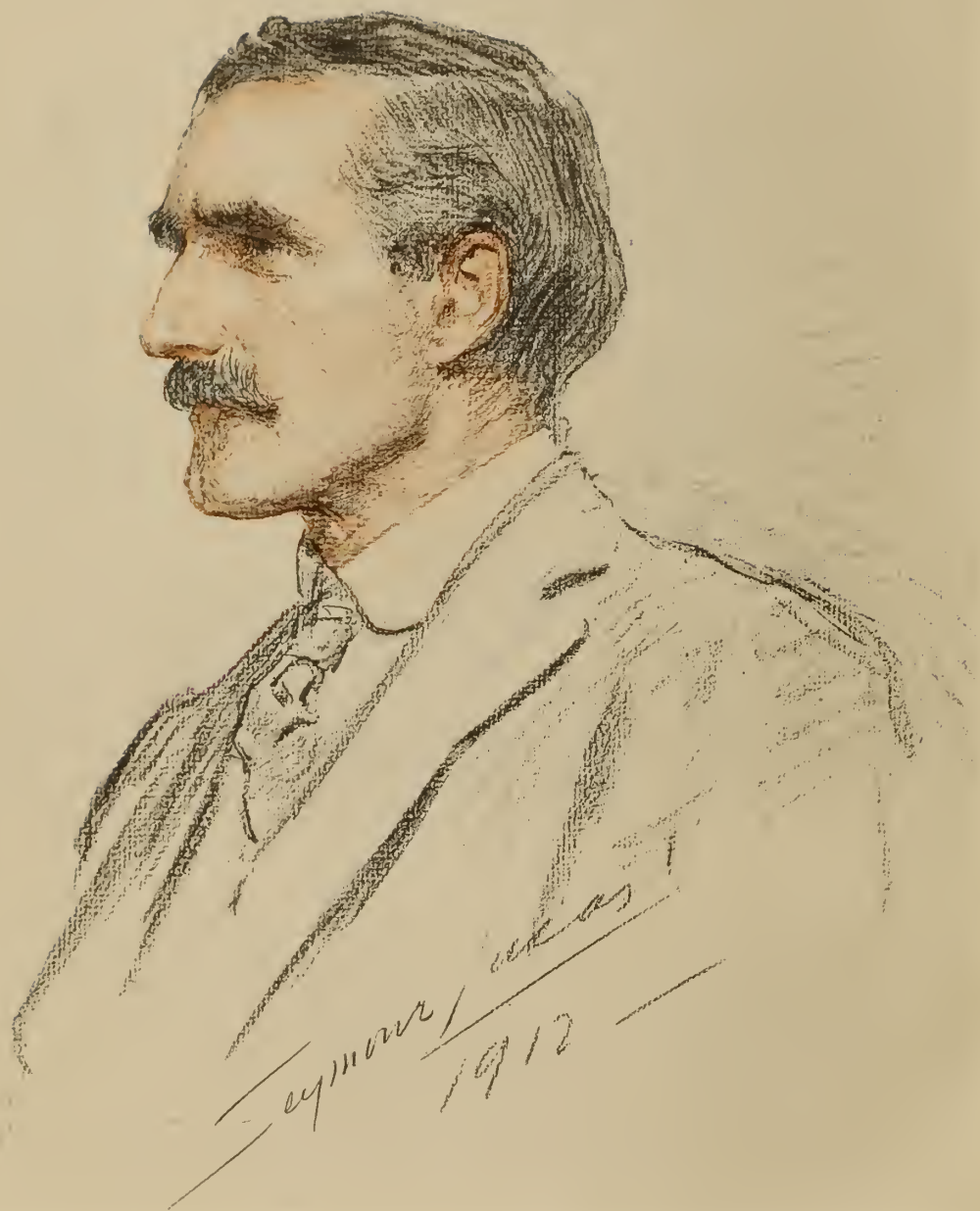






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SIR CHARLES HERCULES READ



# CHARLES HERCULES READ

A TRIBUTE ON HIS RETIREMENT FROM THE  
BRITISH MUSEUM AND A RECORD OF THE  
CHIEF ADDITIONS TO THE DEPARTMENT OF  
BRITISH AND MEDIAEVAL ANTIQUITIES AND  
ETHNOGRAPHY DURING HIS KEEPERSHIP

1896-1921

LONDON

1921

- 1896. Keeper of the Department of British and Mediaeval Antiquities and Ethnography in the British Museum.
- 1899. President of Section H (Anthropology), British Association.
- 1899-1901. President of the Royal Anthropological Institute of Great Britain and Ireland.
- 1892-1908. Secretary of the Society of Antiquaries of London.
- 1908-14. President of the Society of Antiquaries of London.
- 1908. Hon. LL.D., St. Andrews.
- 1913. Fellow of the British Academy.
- 1917-19. President of the Royal Anthropological Institute (for the second time).
- 1919. President of the Society of Antiquaries of London (for the second time).



CAROLO HERCVLI READ

QVI

INTER MVSEI BRITANNICI PROCVRATORES  
PER SPATIVM V LVSTRORVM  
THESAVRIS PROVINCIAE SIBI ADSIGNATAE  
CVSTODIENDIS INTERPRETANDIS ADAVGENDIS  
SINGVLARI DIVERSARVM ARTIVM PERITIA  
FELICITER INCVBVIT  
HAECCE PRAECIPVA TANTAE GNAVITATIS  
EXEMPLA  
AMICI COLLEGAE STVDIOSI  
D D D



## DESIGN ON THE COVER

THIS represents a bronze knocker of the twelfth century, probably made in the first instance for an abbey church. From some time before 1500 until about 1900 it was fixed to the front door first of the old, afterwards of the new, dwelling-houses on the farm called after it 'Brazen-head Farm', in the parish of Lindsell, near Great Dunmow in Essex. The iron ring is of modern date.

The knocker, which is 14.5 in. in diameter, was presented to the British Museum by Henry Oppenheimer, Esq., F.S.A., through the National Art Collections Fund in 1909.

*See National Art Collections Fund, Sixth Annual Report, 1909, no. LXXII, p. 46; Proceedings of the Society of Antiquaries of London, XXII, p. 380.*

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W. de C. Prideaux  
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Bernard Quaritch

David Randall-MacIver  
Ernest G. Raphael  
Oscar C. Raphael  
E. J. Rapson  
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Arthur E. Ridsdale  
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Device on the lid of the Case of Mathematical Instruments,  
Plate XXIV. (From *Archaeologia*, LV, p. 531.)



## P R E F A C E

*THE friends of Sir Hercules Read, wishing to commemorate his long services to the British Museum, felt that nothing could better fulfil this object than such a visible record as this volume contains.*

*The field for illustration is indeed so wide that it cannot be fully covered; it ranges in time from prehistoric ages to our own day, in space from China (nos. XLIII-XLVIII) to Peru (nos. LIII and LIV). It was therefore thought best only to reproduce objects acquired while Sir Hercules Read was Keeper of the Department of British and Mediaeval Antiquities and Ethnography (1896-1921), omitting those obtained in the earlier years (1880-1896) during which he was officially associated with the late Sir A. Wollaston Franks. With the exception of the great series of flint and stone implements bequeathed by Dr. Allen Sturge in 1919, the more notable collections added by gift, bequest, or purchase during this period are represented in the following pages: the Waddesdon Bequest (1898); the Morel collection of objects illustrating the Early Iron Age (1901); the series from Sir Aurel Stein's excavations in Turkestan (1907); the Greenwell collection of prehistoric bronzes, presented by Mr. J. Pierpont Morgan (1909); the Falcke collection of Wedgwood ware (1909); the Torday ethnographical collection from Central Africa (1909); the Polynesian idols and ceremonial objects brought to Europe by the early Missionaries, obtained from the London Missionary Society (1911); the fine collection of painted Enamels bequeathed by the Rev. A. H. S. Barwell (1913); a series of antique glass vessels presented by Mr. W. Lockett Agnew*

and Mr. C. Fairfax Murray (1913); the important collection of plaquettes given by T. Whitcombe Greene, Esq. (1915). But many interesting objects in the book came into the Museum in smaller groups, or independently; of these a number were presented through the National Art Collections Fund.

While subscribers may wonder at the diversity of arts and civilizations here illustrated, Sir Hercules Read himself may derive a more intimate pleasure from these pages. Old memories will be evoked by almost every object. One thing will recall a curious history, another good luck in the auction room, others munificence of bequest, others, again, the generous support of friends. The binding itself is reminiscent. The design on the upper cover represents the 'Brazen Head', a mediaeval Knocker from Essex (p. iv); the leather comes from Nigeria: thus British, Mediaeval, and Ethnographical interests are all suggested.

In wishing Sir Hercules Read health and prosperity, those who unite to offer this volume will not anticipate for him an inactive life, but a strenuous leisure in which the welfare of the British Museum will often be present to his mind. They believe, as his own colleagues know, that the severing of an official tie will leave unbroken a stronger bond, the personal love for a great foundation.

## LIST OF PLATES

Portrait by J. Seymour Lucas, R.A.

- I. Painted pottery vessel, Iron Age.
- II. Early bronzes, Eastern Mediterranean.
- III. Triple gold collar from Portugal.
- IV. Iron Age bucket from Hallstatt.
- V. Greek bronze medallions.
- VI. Roman agate vase with enamelled mounts.
- VII. Glass of the Roman period.
- VIII. Early Byzantine jewellery.
- IX. Boss and penannular brooch of the eighth century.
- X. Ivory horn.
- XI. Ivory tau-cross.
- XII. Portable altar.
- XIII. Mediaeval crozier-head.
- XIV. Mediaeval seals.
- XV. Gold enamelled reliquary.
- XVI. Mediaeval silversmith's work.
- XVII. Mediaeval bronze jug.
- XVIII. Mediaeval alabaster relief.
- XIX. Enamelled leaf, Limoges.
- XX. Panel of a triptych by Nardon Penicaud.
- XXI. Silver altar furniture from Spain.
- XXII. Italian plaquettes.
- XXIII. Enamelled cameo pendants.
- XXIV. Case of mathematical instruments.
- XXV. The Lyte Jewel.
- XXVI. Mediaeval pottery dish, Orvieto.
- XXVII. Maiolica oak-leaf jar.
- XXVIII. Staffordshire pottery jug.
- XXIX. Copy of the Portland Vase, Wedgwood.
- XXX. Chelsea covered vase.
- XXXI. Capo di Monte statuettes.
- XXXII. Pierced bronze plaques from the Caucasus.
- XXXIII. Siberian bronze plaques and Bactrian axe.

- XXXIV. Bactrian winged monster.
- XXXV. Buddhist relief from N.W. India.
- XXXVI. Parthian silver dish ; Sassanian silver bowl.
- XXXVII. Silver dish from the Punjab.
- XXXVIII. Painted wooden panel, Chinese Turkestan.
- XXXIX. Marble relief of a monster from Rajputana.
  - XL. Persian albarello.
  - XLI. Hispano-Moresque dish.
  - XLII. Kutahia bowl.
  - XLIII. Sepulchral wine-jar, Han Dynasty.
  - XLIV. Statuette of a lady, T'ang period.
  - XLV. Pottery statue of a Lohan.
  - XLVI. Wooden statue of a Bodhisattva.
  - XLVII. Pottery statue, Ming Dynasty.
  - XLVIII. Porcelain bowl, Sung Dynasty.
  - XLIX. Ivory mask from Benin.
    - L. Bronze head of a girl, from Benin.
    - LI. Wooden figure from the Congo.
    - LII. Polynesian gods.
    - LIII. Peruvian modelled ware.
    - LIV. Peruvian painted pottery, Nasca.
    - LV. Mexican stone mask.



# I

PEDESTAL URN of the Early Iron Age (La Tène I), from Prunay, Department of the Marne, France. The red surface is ornamented with Celtic scrolls in brown. The name of this type is due to the hollow base, which became nearly flat in the 'Aylesford' type of the 1st century B.C. The Gaulish origin of such British urns is now beyond dispute.

*4th century B.C.*

H. 12.2 in.      Morel Collection. Purchased 1901.









## II

### EARLY BRONZES, EASTERN MEDITERRANEAN

Mycenaean bronze knife with handle and (originally) pommel of ivory. It was found in a tomb with a silver pin and a glass pendant with spirals in relief, at Colophon in Ionia, Asia Minor.

*About* 1300 B. C.

L. 13.25 in.

Bronze axe-head still attached to the head of its shaft; found at Tell el-Amarna, Egypt.

*About* 1380 B. C.

L. 21.75 in.

Bronze axe-head of Syrian type, with socket for hafting and two openings in the blade; found at Beyrout.

*About* 1700 B. C.

L. 5.5 in.

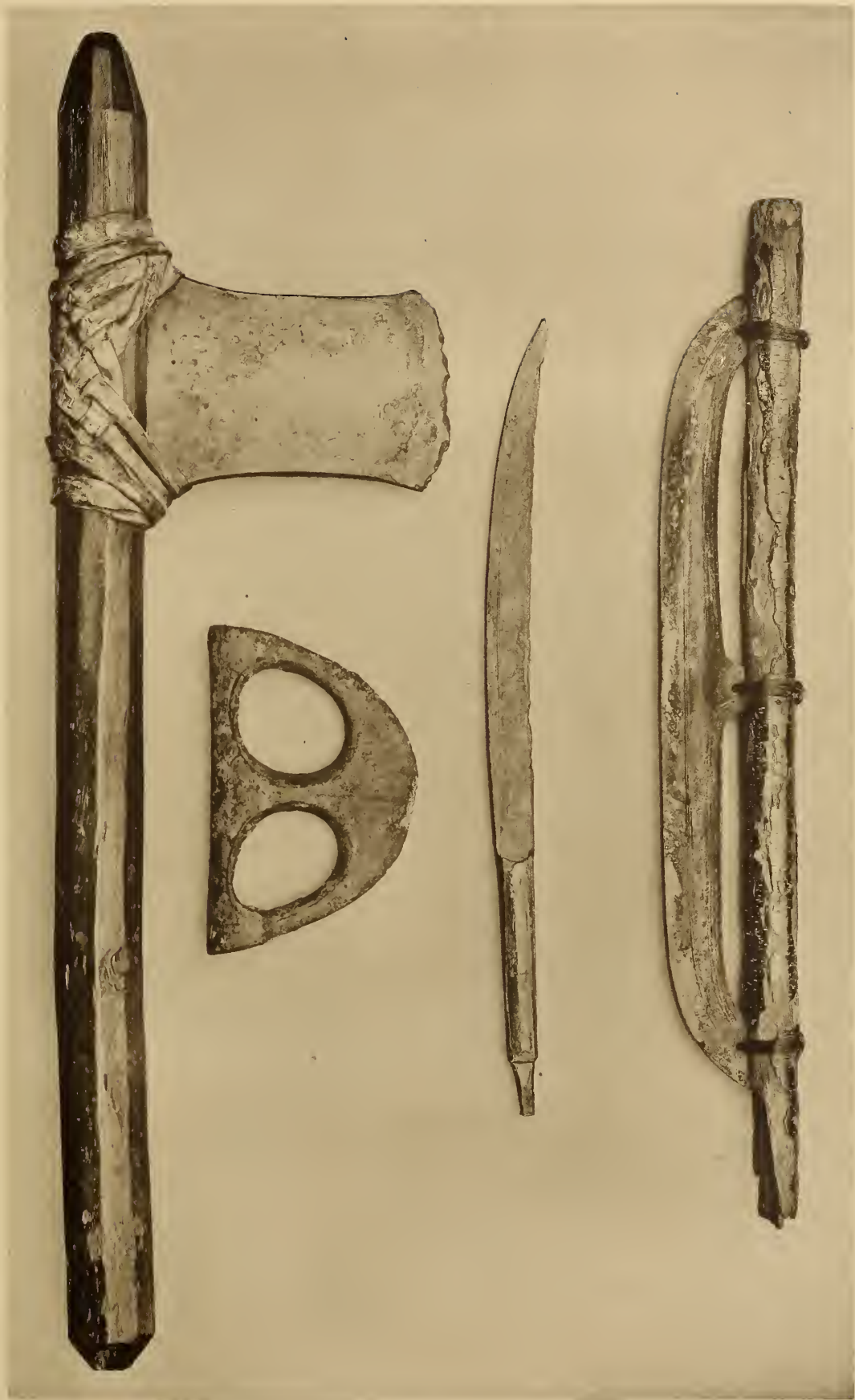
Copper axe, with original handle and leather binding, from the tomb of Nekht, Superintendent of soldiers under Rameses III of the 20th Egyptian Dynasty; found at Kurnah, Thebes, Egypt.

*About* 1200 B. C.

L. 17 in.

These four objects are selected from the collection made by the late Canon Greenwell, of Durham, and given to the British Museum by J. Pierpont Morgan, Esq., in 1909.









### III

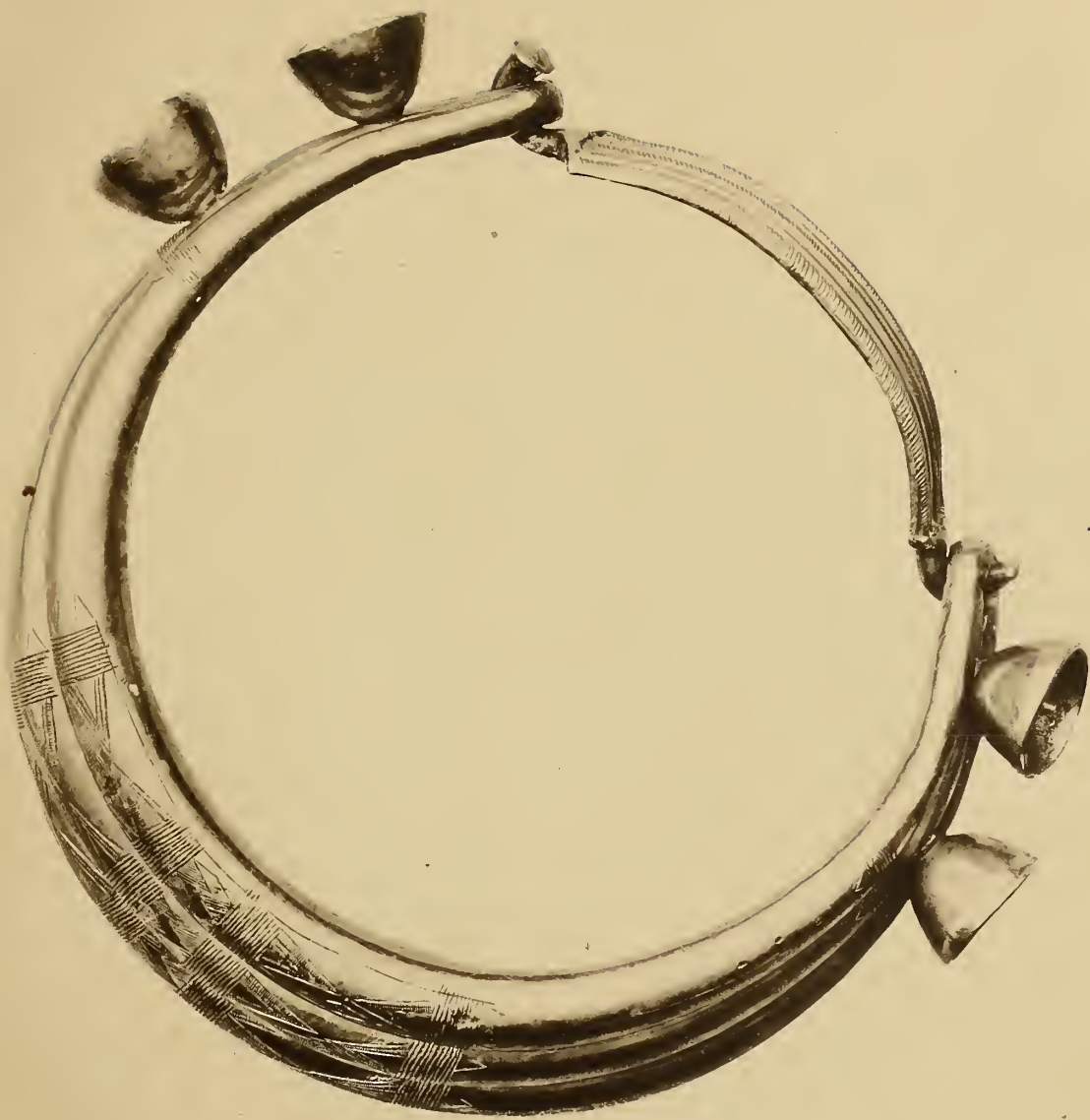
MASSIVE TRIPLE COLLAR OF GOLD, from Cintra, near Lisbon.  
In type it resembles the triple torc of the Late Bronze Age in Scandinavia, but the tulip-like additions on either side of the movable limb point rather to the Hallstatt period.

*Perhaps 8th century B. C.*

D. 6.2 in. Weight, 40 oz. 170 grains. Purchased 1900.

MASSAGE THERAPY (GUTHRIE) is a form of treatment  
 in which it is suggested that the body be treated by the hands of a  
 therapist. It is a form of massage which is said to be  
 more effective than the ordinary massage. It is said to be  
 a form of massage which is said to be more effective than the  
 ordinary massage.

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 a form of massage which is said to be more effective than the  
 ordinary massage.





#### IV

BRONZE BUCKET with cordons and zones embossed with birds and wheels symbolic of the sun, from the famous burial-ground at Hallstatt, Upper Austria. The type is familiar and characteristic of the Hallstatt period, but specimens are seldom found in such good condition. It was excavated in 1869, and was acquired on the spot by Sir John Lubbock (first Lord Avebury).

*About the 8th century B. C.*

H. 12 in.      Given by the Right Hon. Lord Avebury, 1916.

See *Archaeologia*, LXVII, p. 146.









# V

PAIR OF BRONZE CIRCULAR MEDALLIONS, each with the head of a Bacchante, cast and chased, with a ribbed ring for use as a handle; they probably formed the handles of a funeral litter (*lectica*). Found in a tomb on the road between Samsun (Amisos) and Ischashamba, on the southern shore of the Black Sea.

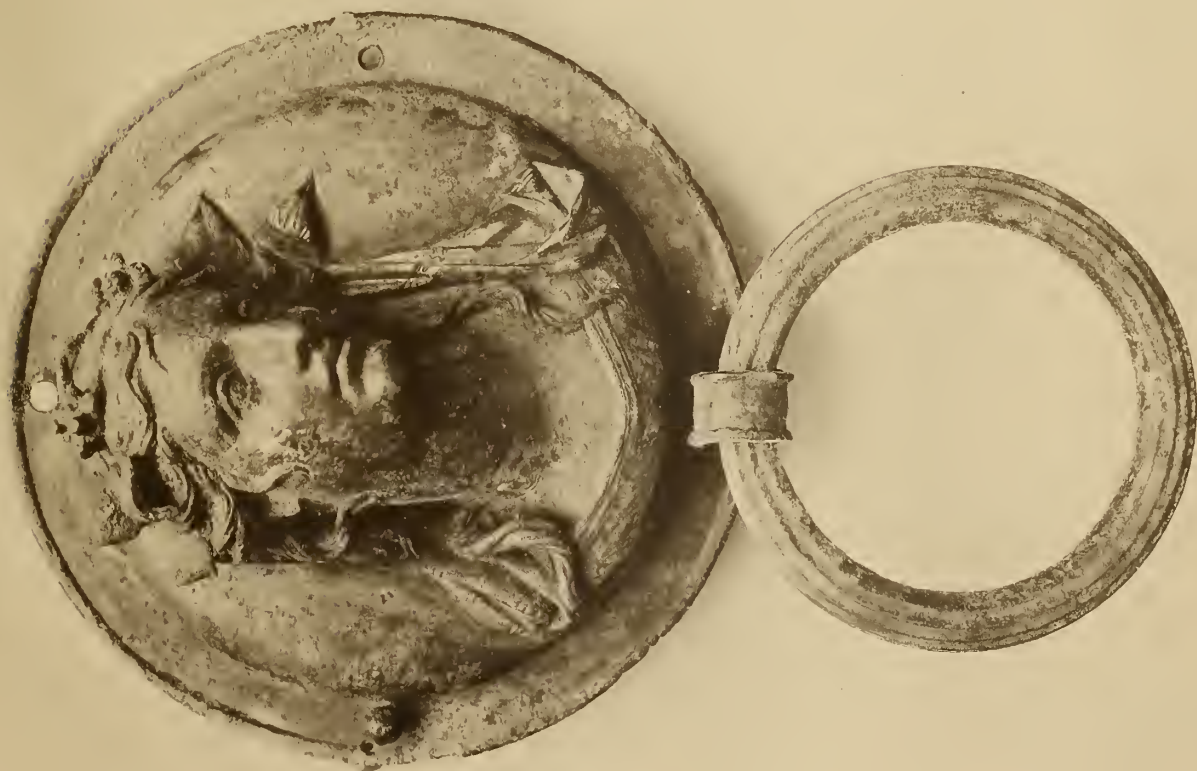
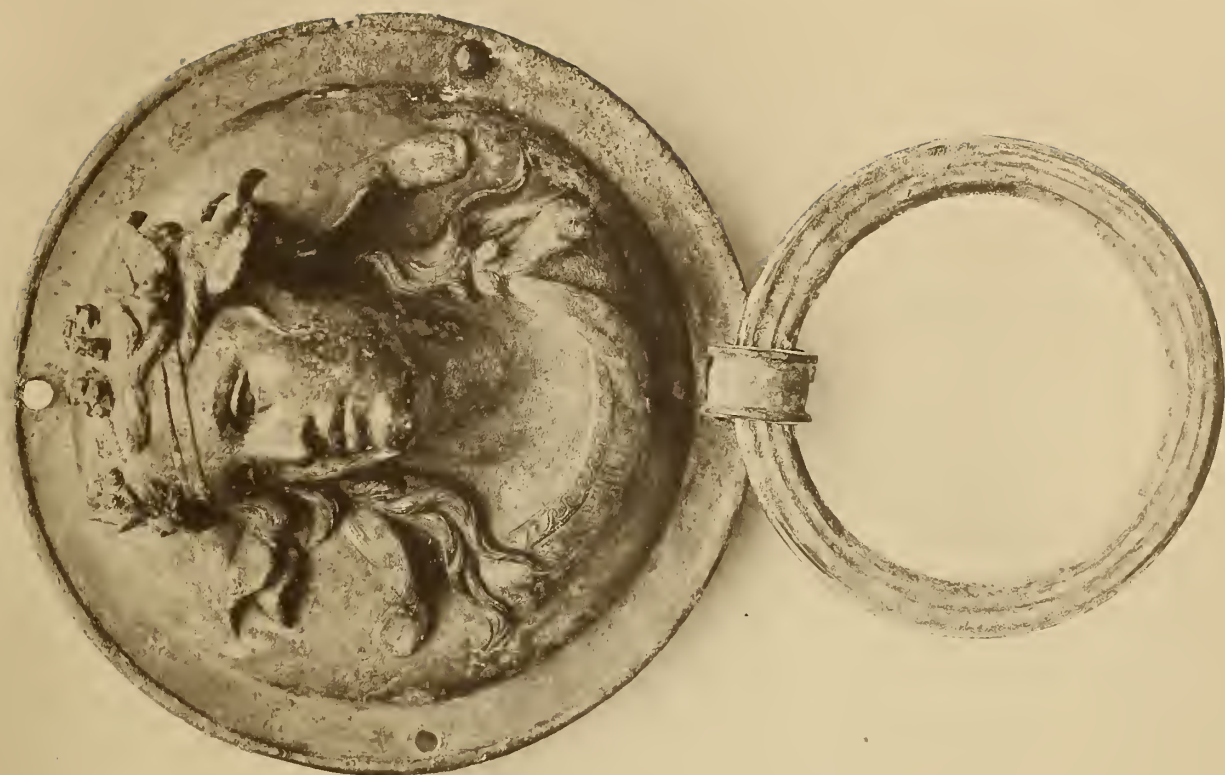
*Greek, about 280 B. C.*

D. of medallion, 5·6 in. Total length, 9 in. Bequeathed by Baron Ferdinand Rothschild, M.P., 1898.

C. H. Read, *Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild, M.P.*, 1902, no. 1.









## VI

TWO-HANDLED VASE of honey-coloured agate with mounts and cover of gold, richly enamelled. The body is cut in cameo with vine-branches rising from acanthus leaves; the handles rise from heads of Pan. The cover is chased in relief with four satyrs enamelled in white, holding bunches of grapes enamelled in translucent colours. On the upper part of the foot are chased and enamelled rams' heads; the square plinth shows on the sides sunk panels with Bacchus reclining, enamelled in white, and fret-designs enclosing vases, enamelled in red. To judge from the style, the mounts appear to be by the same hand as that which produced the Cellini salt-cellar at Vienna; they may therefore be Cellini's work. The vase was formerly in the possession of the Duke of Devonshire.

*The vase antique; the mounts Italian, 16th century.*

H. 8·3 in. Bequeathed by Baron Ferdinand Rothschild, 1898.

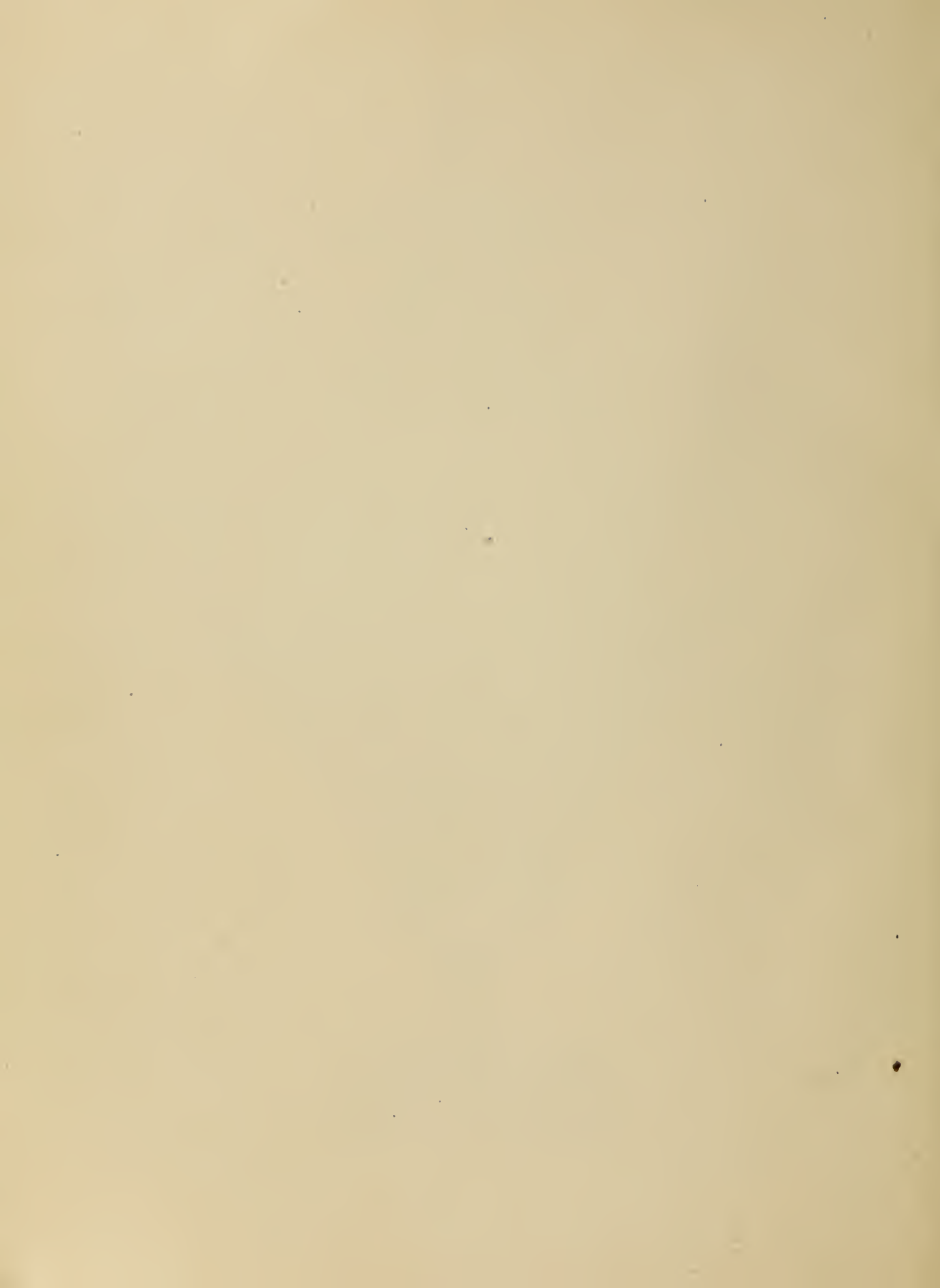
C. H. Read, *Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild, M.P.*, 1902, no. 68; Burlington Fine Arts Club, *Exhibition of European Enamels*, 1897, no. 245.











## VII

### GLASS OF THE ROMAN PERIOD

- (1) Ewer of dark blue glass with white ornament applied in bands and 'grained' pattern.

*Greek.* From Ampurias (ancient colony of Emporiae), Gerona, N.E. Spain.

H. 8.75 in.      Purchased 1906.

- (2) Amphora with obliquely ribbed body; clear glass of faint greenish tone with blue rings on neck, and blue handles.  
From Mount Carmel.

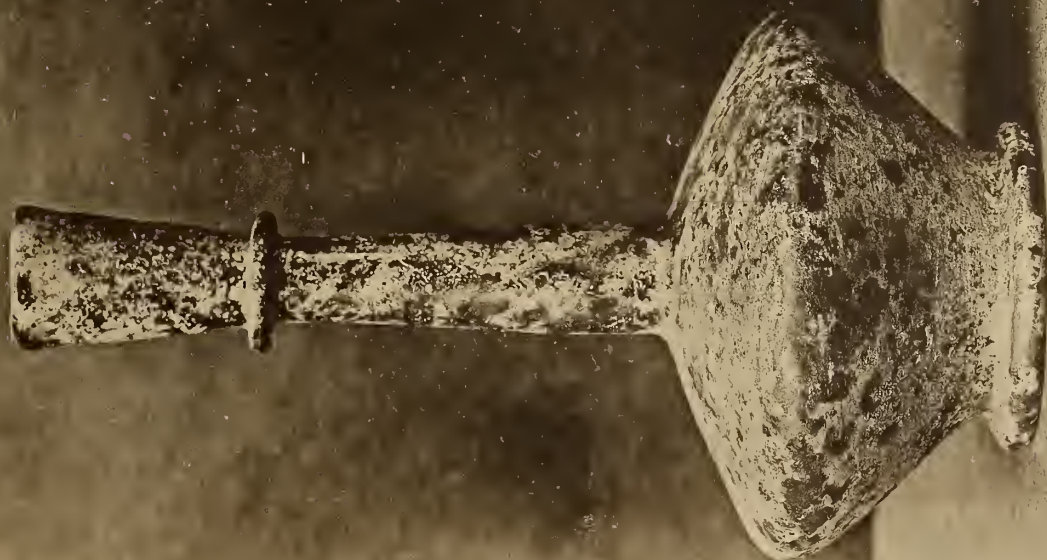
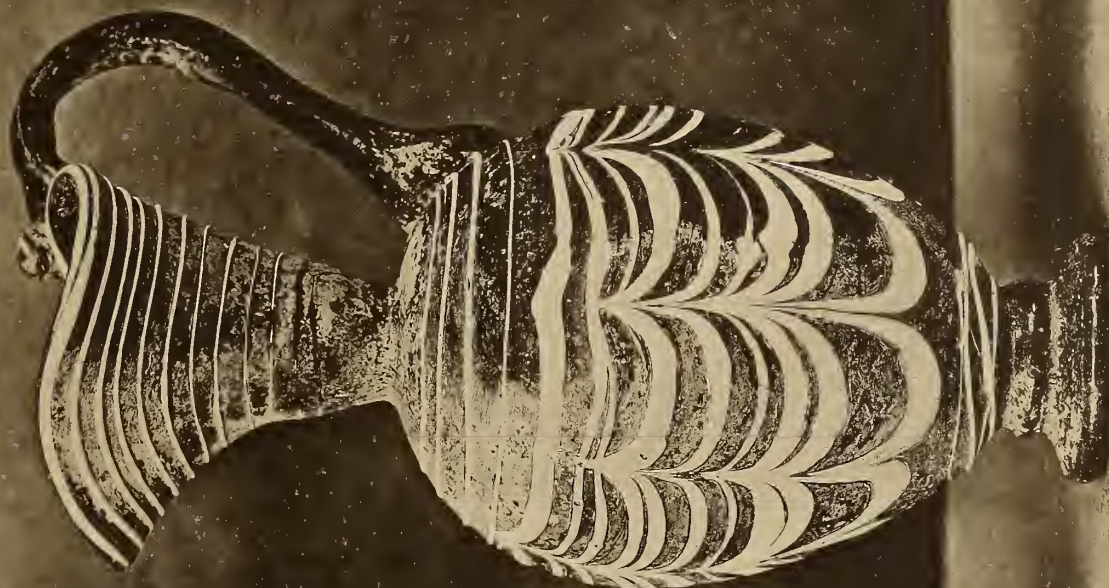
H. 8 in.

- (3) Bottle of elegant form; clear glass with iridescent surface.

H. 7.75 in.

Part of a fine collection of ancient glass made in Syria, see (1), and given by C. Fairfax Murray, Esq., and W. Lockett Agnew, Esq., 1913.









## VIII

### EARLY BYZANTINE JEWELLERY

(1) Large pierced gold medallion forming the breast-piece from an ornament for breast and back. Four chains composed of smaller pierced gold discs are attached to the loops on the circumference of two large discs, of which one is here shown. Probably two of the chains passed over the shoulders (where they were fastened) and two under the arms.

(2) Gold necklace, consisting of a plaited chain with openwork pendant, enriched with pearls, root of emerald, and sapphires.

(3) Pair of gold ear-rings with pendants; set with root of emerald, sapphires, and coloured pastes.

These objects, obtained in Cairo, are believed to have formed part of a treasure discovered in 1908 or 1909 either at Sheikh Abâda, the ancient Antinöe, on the east bank of the Nile, opposite Eshmunein, or near the village of Tomet, in the vicinity of Assiût. Other jewellery from the same source is in the Freer Collection at Washington, the Morgan collection at New York, and the Gans collection in the Antiquarium at Berlin.

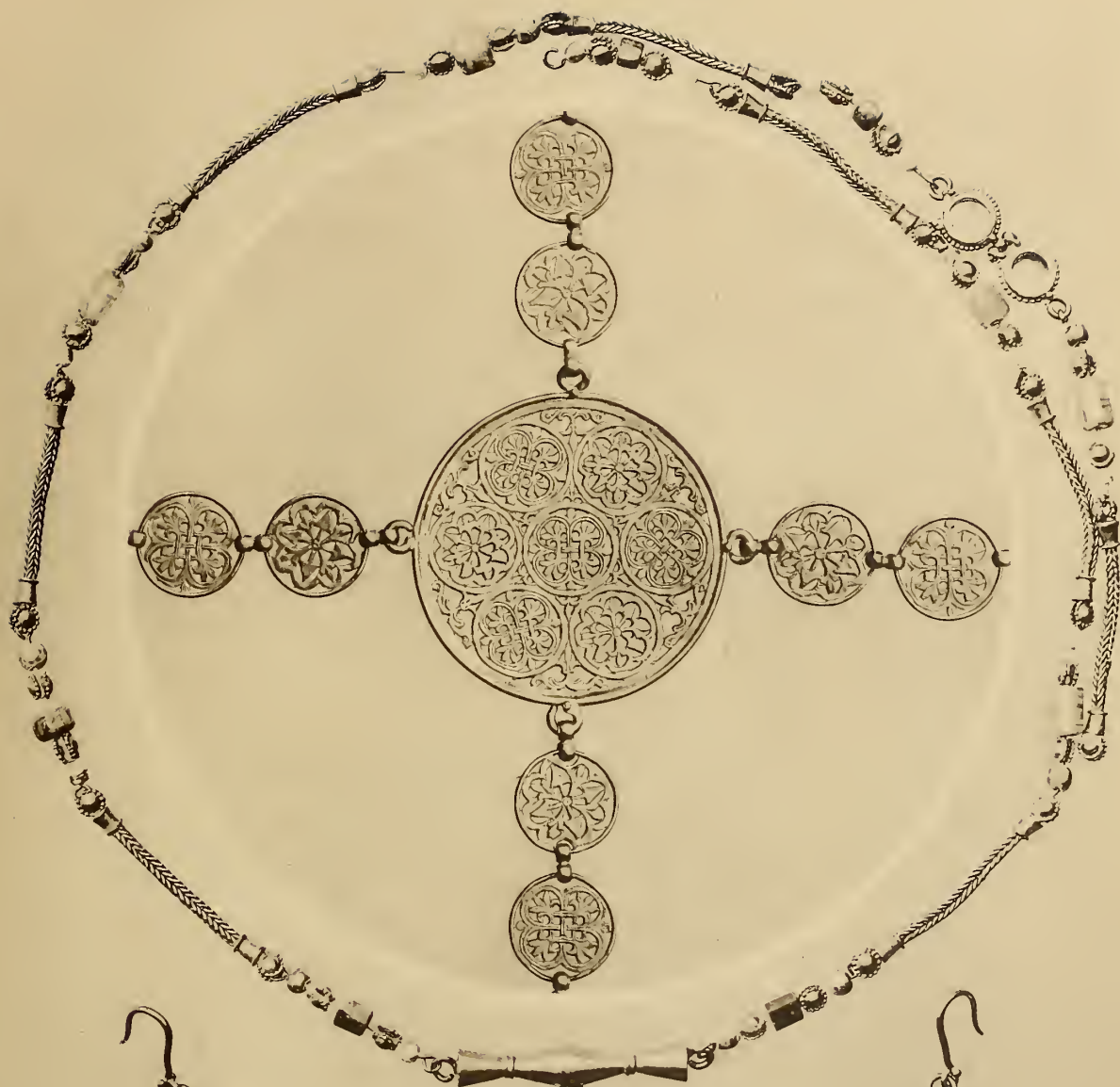
*Probably made at Alexandria, late 6th century.*

D. of medallion 3·65 in.      Given by Mrs. Burns, 1916.

L. of ear-rings, 4·9 in.

See Walter Dennison, *A Gold Treasure of the Late Roman Period* (University of Michigan Studies, Humanistic Series, Vol. XII), 1918.







## IX

### BOSS AND PENANNULAR BROOCH

Silver-gilt penannular brooch, probably found in Scotland, but of Irish origin. The incised work and filigree are characteristic of the best period, and even the back has two discs of scroll-work on the terminals.

*Late 8th century.*

D. 3.8 in. Given by Sir John Ramsden, Bart., 1919. The pin, now incomplete, was about 8 in. long.

*Proceedings of the Society of Antiquaries of London, XXXII.*

Bronze-gilt boss found in the churchyard at Steeple Bumpstead, Essex, and later affixed to a door of the church. It belongs to the best period of Irish art, and probably formed part of a shrine similar to that of St. Manchan, or Monaghan. It is of the same school as the Tara brooch and the Ardagh chalice, and was probably looted in Ireland by Vikings, who brought it to Essex when that part of the country was included in the Danelaw. The oval settings, now missing, were probably of amber and blue glass.

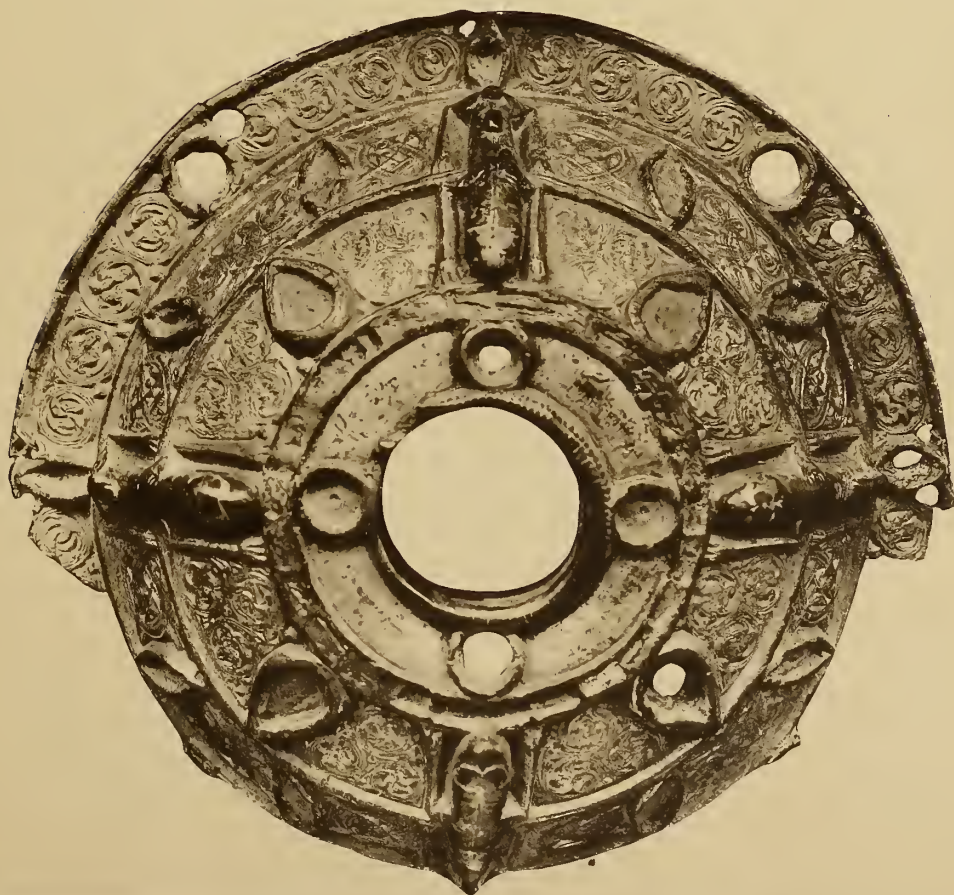
*8th century.*

D. 5.1 in. Given by Henry Oppenheimer, Esq., through the National Art Collections Fund, 1916.

*Proceedings of the Society of Antiquaries of London, XXVIII, p. 87.*









X

IVORY HORN, or OLIPHANT, carved with beasts and monsters in  
a network of interlacing circles of oriental style.

*Byzantine or Mid-European, 11th century.*

L. 22 in.      Deposited by Charles Borradaile, Esq., 1911.

*Proceedings of the Society of Antiquaries of London, XXVI, p. 9.*

The first of these is the fact that the  
 system is not a simple one, and  
 the second is the fact that the  
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 the third is the fact that the  
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## XI

TAU-CROSS OF MORSE IVORY. The volutes are covered with conventional foliage in high relief and deeply undercut, with fantastic animals in the convolutions; near each animal is an open flower. The end of one volute is now broken, but originally each end had a gryphon's head biting at the foliage, and on the outer edge a rib pierced with holes, as if pearls or jewels had been threaded along it. On the top are two dog-like heads, the ears ornamented with interlacing bands. On each face, between the spring of the volutes, is a central subject: on one side the Crucifixion, on the other Our Lord treading upon the Lion and Dragon. Traces of heavy gilding remain in the interstices of the carving, and the plain spaces at the top may have been filled with plates of gold; probably colour was also employed to enhance the effect. This tau-cross may have been the pastoral staff of an abbot or bishop. It was found in the Rectory garden at Alcester, Warwickshire, and was possibly used at Evesham Abbey, which was founded in Saxon times. The style of the carved leaf work is that of the foliage painted by the illuminators of the Winchester School.

*English, early 11th century.*

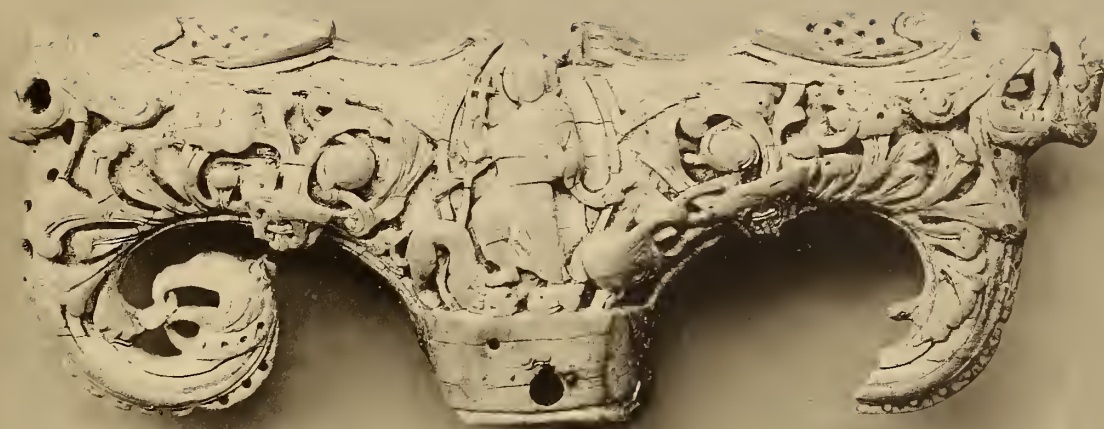
L. 5.65 in.      Given by the Friends of the British Museum, 1903.

*Archaeologia*, 2nd series, VIII, 1903, p. 407; British Museum, *Catalogue of Ivory Carvings*, 1909, no. 32.

The first of these is the *Principle of the Conservation of Energy*. This principle states that the total amount of energy in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern physics. The second principle is the *Principle of the Conservation of Matter*. This principle states that the total amount of matter in a closed system is constant. It is also a fundamental law of nature, and it is the basis of all modern chemistry. The third principle is the *Principle of the Conservation of Momentum*. This principle states that the total amount of momentum in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern mechanics. The fourth principle is the *Principle of the Conservation of Angular Momentum*. This principle states that the total amount of angular momentum in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern astronomy. The fifth principle is the *Principle of the Conservation of Charge*. This principle states that the total amount of electric charge in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern electrodynamics. The sixth principle is the *Principle of the Conservation of Mass*. This principle states that the total amount of mass in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern thermodynamics. The seventh principle is the *Principle of the Conservation of Entropy*. This principle states that the total amount of entropy in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern statistical mechanics. The eighth principle is the *Principle of the Conservation of Information*. This principle states that the total amount of information in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern information theory. The ninth principle is the *Principle of the Conservation of Probability*. This principle states that the total amount of probability in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern probability theory. The tenth principle is the *Principle of the Conservation of Truth*. This principle states that the total amount of truth in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern philosophy.

The first of these is the *Principle of the Conservation of Energy*. This principle states that the total amount of energy in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern physics. The second principle is the *Principle of the Conservation of Matter*. This principle states that the total amount of matter in a closed system is constant. It is also a fundamental law of nature, and it is the basis of all modern chemistry. The third principle is the *Principle of the Conservation of Momentum*. This principle states that the total amount of momentum in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern mechanics. The fourth principle is the *Principle of the Conservation of Angular Momentum*. This principle states that the total amount of angular momentum in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern astronomy. The fifth principle is the *Principle of the Conservation of Charge*. This principle states that the total amount of electric charge in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern electrodynamics. The sixth principle is the *Principle of the Conservation of Mass*. This principle states that the total amount of mass in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern thermodynamics. The seventh principle is the *Principle of the Conservation of Entropy*. This principle states that the total amount of entropy in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern statistical mechanics. The eighth principle is the *Principle of the Conservation of Information*. This principle states that the total amount of information in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern information theory. The ninth principle is the *Principle of the Conservation of Probability*. This principle states that the total amount of probability in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern probability theory. The tenth principle is the *Principle of the Conservation of Truth*. This principle states that the total amount of truth in a closed system is constant. It is a fundamental law of nature, and it is the basis of all modern philosophy.









## XII

PORTABLE ALTAR; a marble slab inlaid in a thick wooden panel covered by plaques of gilt bronze. In the upper plaque are inset two ivory reliefs with the Crucifixion and Virgin and Child between saints, and two miniatures of saints under crystal. The surface is engraved with the Symbols of the Evangelists in medallions, and with four half-figures of saints with their names: SS. Peter, Andrew, Stephen, and Lawrence. At the bottom is the inscription: THIDERICUS ABBAS III' DEDIT. The plaque at the back of the altar is engraved with the names of between thirty and forty saints in horizontal bands. Probably presented to the Abbey of Scheida in the 13th century by the above-named abbot.

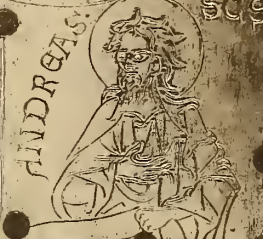
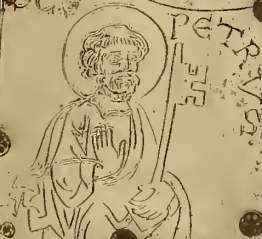
*Rhenish, early 13th century.*

L. 14.38 in. Purchased 1902. Debruge-Dumenil, Soitykoff, Seillière, Renesse-Breodbach, and Carmichael Collections.

See Viollet-Le-Duc, *Dictionnaire du mobilier français*, I, p. 20; J. Labarte, *Collection Debruge-Dumenil*, p. 737.







THDERICVS ABBAS II<sup>DO</sup> ED. IT





### XIII

HEAD OF A CROZIER of gilt bronze, with rock-crystal knop. It is covered with applied foliate ornament in the naturalistic style adopted by Frère Hugo of the Priory of Oignies, to whom it is attributed. The work is enriched with gems and small nielloed plaques in raised settings.

*Art of the Meuse Valley, first half of the 13th century.*

H. 15·7 in.      Purchased 1898.







## XIV

### MEDIAEVAL SEALS

(1) Bronze matrix and impression of the seal of John Duke of Bedford, Regent of France and Admiral of England (A. D. 1426), who died in A. D. 1435. The device is a ship with crow's nest on the mast, and a mainsail charged with the arms of France and England quarterly, with a label of five points, ermine and fleur-de-lys; in the field, floral scrolls and the root of a tree. The matrix was found at, or near, Poole, in Dorsetshire.

*English, 15th century.*

D. 2.2 in. Given by John Elford, Esq., F.S.A., 1900.

Cf. British Museum *Catalogue of Seals*, no. 21067.

(2) Double matrix and impressions of the seal of Joanna, Queen of Sicily and Countess of Toulouse, daughter of Henry II of England. It is of silver, with a figure of Joanna on each half, in the one case as Queen, in the other as Duchess of Narbonne, Countess of Toulouse, and Marchioness of Provence.

This princess married William II of Sicily in A. D. 1177, and the royal half of the matrix was probably used by her during his lifetime. After his death she married in A. D. 1196 Raymond VI, Count of Toulouse, and died three years later.

H. 3.3 in. Purchased 1897.

Found in the ruins of the Cistercian Abbey of Grandselve, Tarn-et-Garonne, France.









## XV

GOLD RELIQUARY with covers formed of large amethysts, enclosing a central compartment with a Holy Thorn under crystal, by the side of which is an inscription in enamel: **DE SPINA SATH CORONA**. This compartment is closed by a small miniature of the Nativity, covered by talc. On the back of the compartment are two scenes in translucent enamel: the Presentation in the Temple and the Flight into Egypt. On the inside of the outer covers are similar translucent enamels: the left cover has, above, the Virgin and Child between angels, and, below, a kneeling king and queen; the right cover has the Crucifixion below and the Deposition from the Cross above.

This reliquary is said to have been given to a King of Aragon by St. Louis, who had acquired the Crown of Thorns from the Venetians. The style of the enamels points, however, to a date rather later than the death of St. Louis.

*French, about A. D. 1310.*

Length, without the loops, 1·54 in.  
F.S.A., 1902.

Given by George Salting, Esq.,

*See L. Gonse, L'art gothique, p. 457, and plate opposite p. 234.*









## XVI

### MEDIAEVAL SILVERSMITHS' WORK

(1) Silver-gilt turret of uncertain use with detachable lid, and tubes at the sides for suspension. It bears an early silversmith's mark, a lily and a vase (Paris) with the letters **rd** beneath.

*French, 14th century.*

H. 7.4 in.

(2) Crystal rod with architectural silver-gilt mounts at each end enriched with pearls and enamels. The transitional style of the pinnacles on the mounts shows that it can hardly date from before the close of the 15th century. Apparently a baton or sceptre, it may have been made in the Venetian area for a Hungarian prince.

*North Italian, about A.D. 1500.*

H. 10.7 in.

(3) Silver-gilt tabernacle, with a figure of the Virgin carrying the Child, standing under a canopy surmounted by a crucifix of later date.

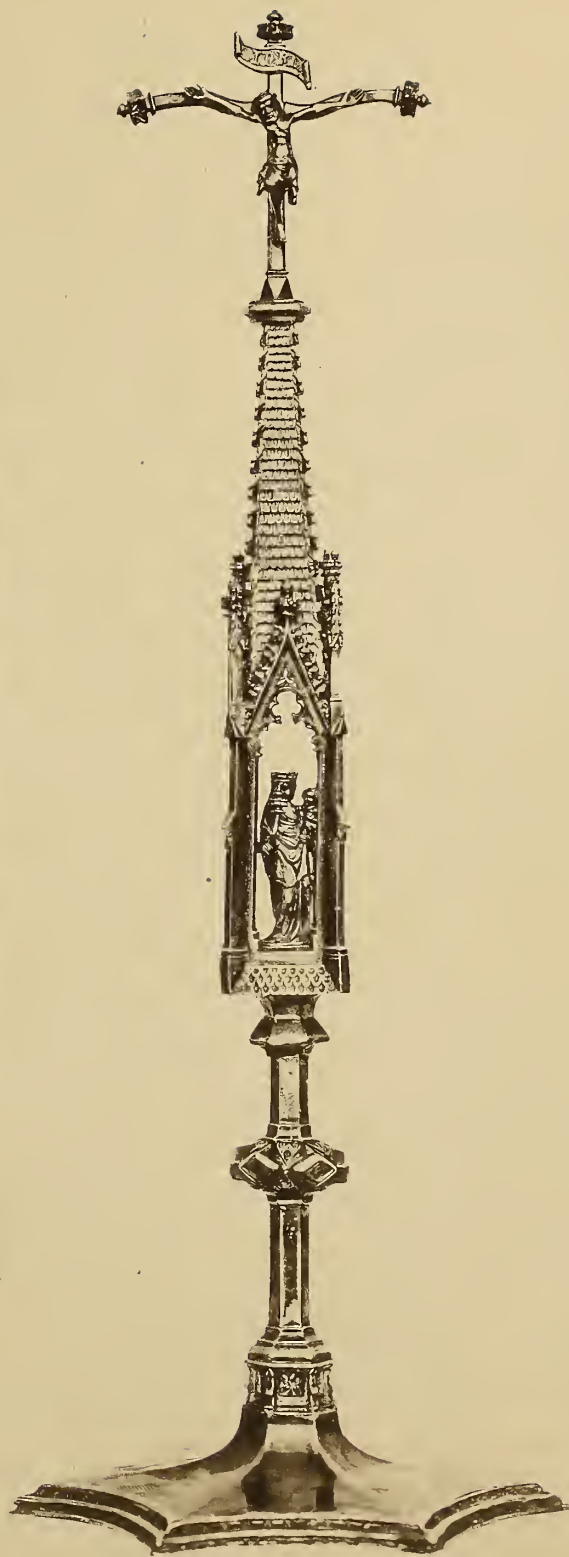
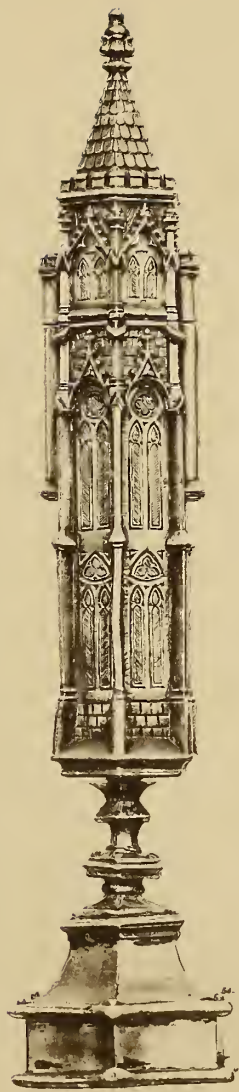
*French, first half of the 14th century.*

H. 10.7.

These three objects were deposited by Charles Borradaile, Esq., with other works of art in 1913; all formed part of the Magniac collection, and have been shown at various exhibitions. The history of no. 2 can be traced back to the second half of the 18th century; it belonged to Lady Betty Germain, and afterwards to Horace Walpole.

*Proceedings of the Society of Antiquaries of London, XXVI, 1913-14, pp. 17 ff.*









## XVII

BRONZE JUG with the Royal Arms of England, eagles, lions and badge of Richard II, the hart lodged. Round the sides in Lombardic lettering are two mottoes: HƏ THƏT WYL NOT SPƏRƏ WHƏN HƏ MƏY HƏ SCHƏL NOT SPƏND WHƏN HƏ WOLD. DƏMƏ THƏ BƏST IN ƏVƏRY DOWT TIL THƏ TROWTHƏ BƏ TRYID OWTHƏ.

Found among the possessions of King Prempeh at Kumasi on the capture of the city by the British Expedition to Ashanti in 1895.

*English, late 14th century.*

H. 2 feet, including cover. Purchased 1896.

*Proceedings of the Society of Antiquaries of London*, XVII, 1898, p. 82. Another jug, from Norfolk, probably by the same maker, is in the Victoria and Albert Museum.









## XVIII

ALABASTER RELIEF from a retable: St. Peter before the High Priest. A fine example of the work of the Nottingham School of 'alabastermen', preserving much of the original colour both on the figures and on the background.

*English, 15th century.*

H. 24 in.      Barwell Bequest, 1913.

Two other panels of the same series are known. One, also from the Barwell Bequest, with the Decapitation of S. Paul, is in the British Museum. The other, with the Crucifixion of S. Peter, and belonging to Lt.-Col. Croft Lyons, F.S.A., is exhibited in the Victoria and Albert Museum.







## XIX

PANEL IN THE FORM OF A VINE-LEAF; the Tree of Jesse. The panel belongs to a small early group of painted enamels best represented by the fine triptych preserved in the Musée Historique at Orleans.

*French, Limoges, about A. D. 1500.*

H. 6.7 in.      Barwell Bequest, 1913.

J. J. Marquet de Vasselot, *Les émaux limousins de la fin du XV<sup>e</sup> siècle et de la première partie du XVI<sup>e</sup>*, p. 93; *Liste des émaux*, no. 73, pl. XXVI.









## XX

CENTRAL PANEL OF A TRIPTYCH, the Entombment, by Nardon Penicaud in his later period. On the leaves of the triptych are the Deposition from the Cross and the Resurrection. The work is of the finest quality both in design and colour.

*French, Limoges, about A. D. 1510.*

L. 9.5 in. H. 8.5 in. Barwell Bequest, 1913.

J. J. Marquet de Vasselot, *Les émaux limousins de la fin du XV<sup>e</sup> siècle et de la première partie du XVI<sup>e</sup>*, Paris, 1921, p. 132; *Liste des émaux*, no. 110, pl. XXXVIII.











SILVER ALTAR FURNITURE; a crucifix and two candlesticks, part of a set also including a ciborium (*custodia*), a chalice and paten, and a second crucifix.

The crucifix is of silver-gilt with late Gothic tracery and enamelled panels: in front are the Virgin and S. John, to right and left; above and below are the arms of Velasco and the cross of S. Andrew. On the back are relics beneath crystal, and four enamelled panels with the symbols of the Evangelists.

The candlesticks are silver, parcel-gilt, the knops set with lozenge-shaped panels ornamented with niello.

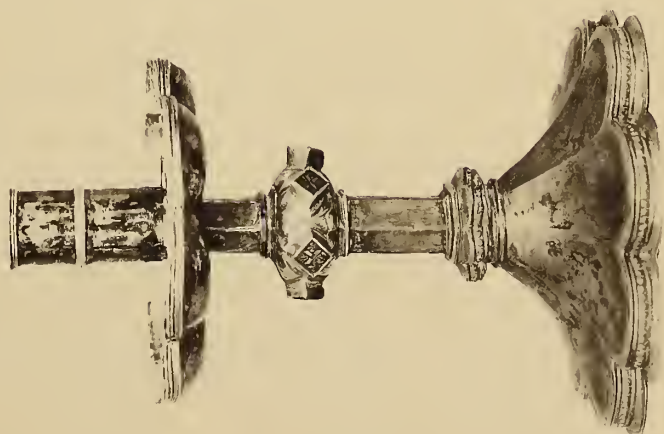
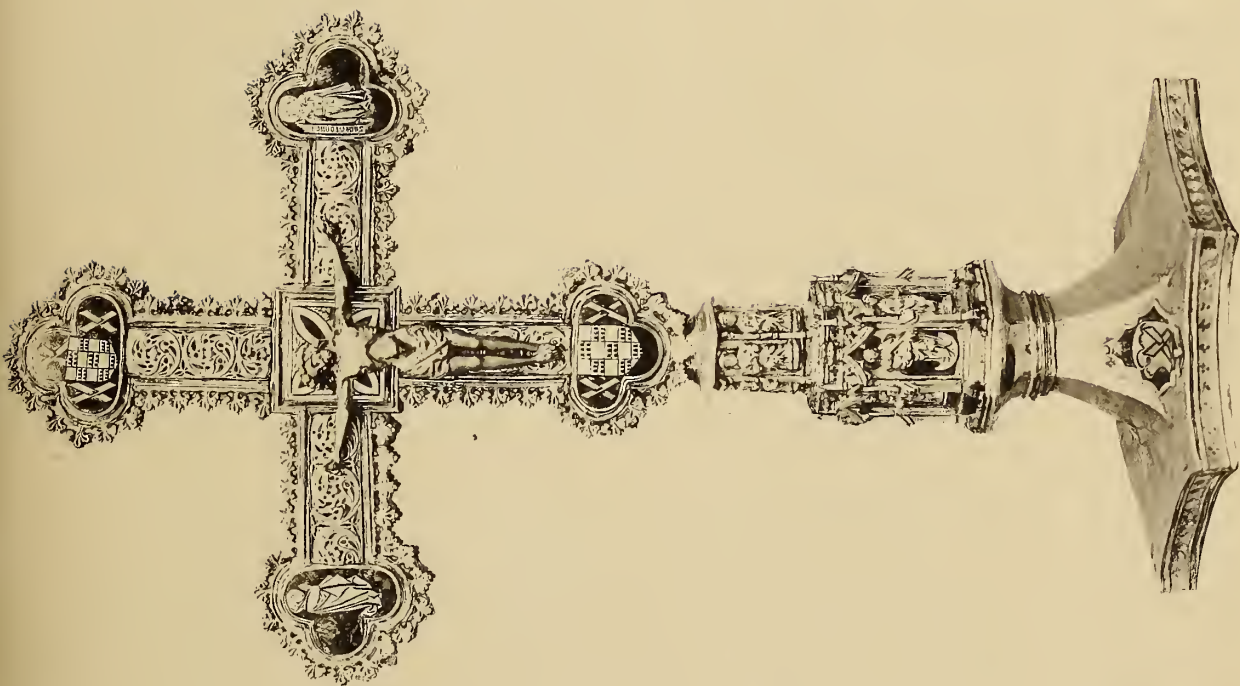
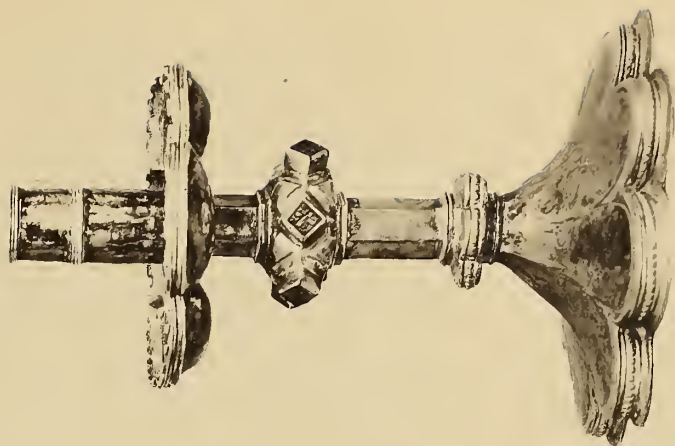
The altar service of which these objects formed part belonged to the Hospital of the True Cross at Medina de Pomar, near Burgos; founded by Don Pedro Fernandez de Velasco, Señor de Medina de Pomar (*b.* 1399, *d.* 1469-70). The hospital was a home for twelve impoverished noblemen, living under a kind of monastic dispensation, and joined in 1459 by the founder himself. All bore the white cross of S. Andrew on their cloaks.

*Spanish, probably about A.D. 1455.*

H. of the crucifix, 17 in.; of the candlesticks, 8.75 in.      Given by John Pierpont Morgan, Esq., 1911.

*Proceedings of the Society of Antiquaries of London*, XXIII, 1909-11, pp. 474 ff.









## XXII

### TWO PLAQUETTES

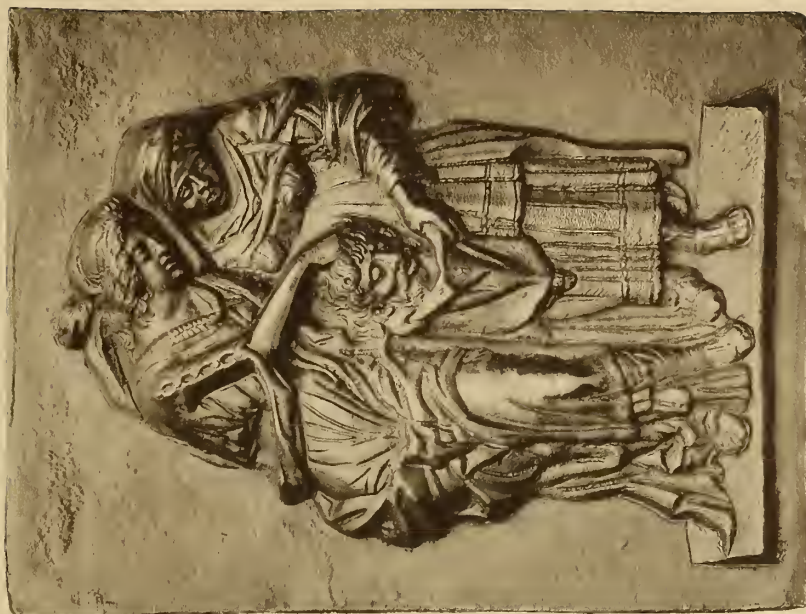
- (1) Hercules and the Hydra, by Moderno.
- (2) Judith placing the head of Holofernes in a sack held by her servant, by Andrea Briosco called Riccio. After an engraving by Girolamo Mocetto, from a drawing by Mantegna.

*North Italian, early 16th century.*

H. of (1) (without modern frame), 3·8 in.; H. of (2), 4·2 in.      Given by  
T. Whitcombe Greene, Esq., 1915.

For (1) see Molinier, *Les Plaquettes*, no. 196, and *Die italienischen Bronzen*, Berlin Museum, 1904, no. 777; for (2) Molinier, *as above*, no. 218, Berlin catalogue, *as above*, no. 683.









## XXIII

### ENAMELLED CAMEO PENDANTS

(1) Portrait head on onyx, formerly attributed on insufficient evidence to Alessandro Cesati; in a pierced enamelled gold frame.

L. 1.6 in.

(2) Two sides of a double cameo on onyx; with busts of Hercules and Omphale, in a gold frame set with jewels.

L. 1.12 in.

(3) Head of Lucius Verus(?) to r. in a pierced gold enamelled frame, and back of the enamelled frame.

*Italian, 16th century.*

All from the Marlborough Gems, sold in 1899.

Nos. (1) and (3) given by Charles Butler, Esq. No. (2) purchased at the sale.

See British Museum, *Catalogue of Engraved Gems of the Post-Classical Periods*, 1915, nos. 403, 109-110, 336.







## XXIV

CASE OF MATHEMATICAL INSTRUMENTS of gilt brass. The sides are engraved with figures of Peace and War, and of their respective children, Abundance and Poverty. On the front, here shown, Peace, seated by an urn, is approached by a dove bearing an olive branch; above, on the plate of the lock: *Pax orbi exoptatissima*. On the top of the case is engraved a lion passant (*See* p. viii.) on the bottom is the name: *Barthelmeve Newsam*, engraved in a cartouche.

Bartholomew Newsam, or Newsam, was from A.D. 1590 clock-maker to Queen Elizabeth, for whom this fine set of instruments may have been made.

*English, late 16th century.*

H. 7.5 in. Bequeathed by Max Rosenheim, Esq., F.S.A. 1912.  
See *Archaeologia*, LV, 1897, p. 531.



iv





THE LYTE JEWEL. An oval pendant of gold, richly enamelled and set with diamonds. It contains a miniature portrait of James I of England as a young man, by Nicholas Hilliard. The openwork cover has the letter R with diamonds on the outside, over rich enamel; the frame consists principally of square diamonds connected by slender enamel bands. The back is a white enamel plate with a design in fine gold lines and ruby enamel.

The jewel was given by King James to Mr. Thomas Lyte, of Lyte's Cary, Somerset, who had made a pedigree carrying the royal ancestry back to the mythical King Brut. Mr. Lyte, who died in 1638, is represented wearing the jewel in a portrait belonging to a descendant. The jewel was formerly in the possession of the Duke of Hamilton.

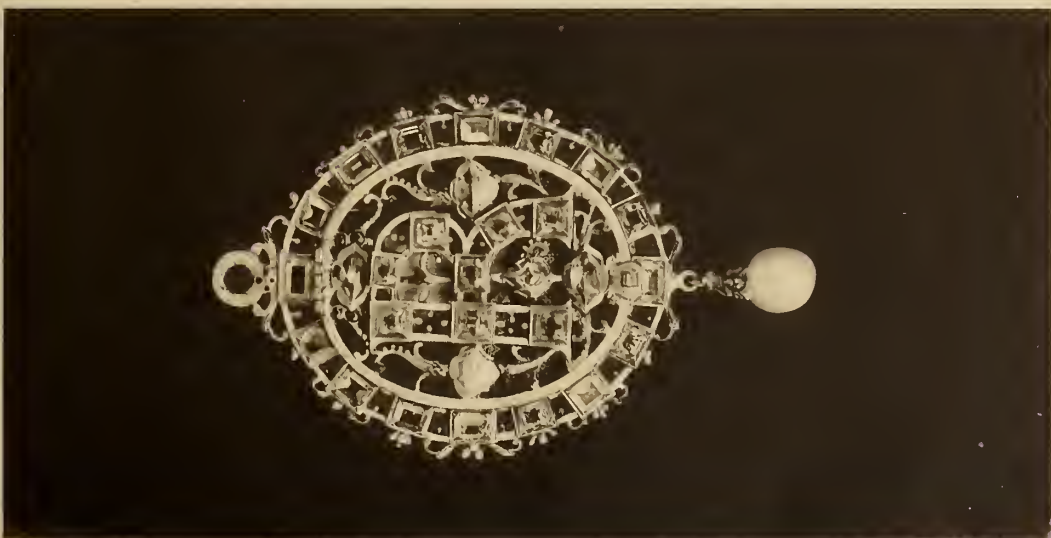
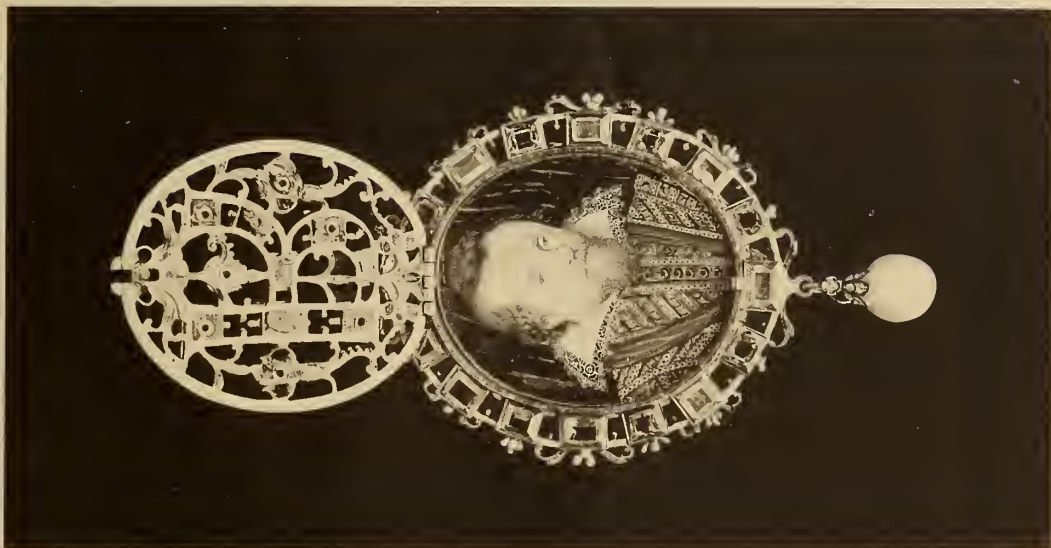
*English, early 17th century.*

L. 3.125 in. Bequeathed by Baron Ferdinand Rothschild, M.P., 1898.

C. H. Read, *Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild, M.P.*, 1902, no. 167; Sir H. Maxwell Lyte, K.C.B., *Proceedings of the Somerset Archaeological Society*, XXXVIII, 1892, p. 60.









## XXVI

DISH OF BUFF POTTERY washed with white slip and painted in manganese purple with touches of green beneath a colourless glaze. The design consists of an interlacing knot with crowned heads at the four ends. Cross-hatching and quatrefoil ornament in the spaces.

*Orvieto ware, about A. D. 1300.*

D. 13 in.      Purchased 1913.

A similar interlaced design with two serpent heads occurs on early Persian lusted pottery. See Pézard, *La céramique archaïque de l'Islam*, Paris, 1920, pl. 149.











## XXVII

WIDE-MOUTHED JAR with two broad flat handles, made of tin-glazed faïence painted with dark blue and manganese purple. The designs outlined in purple and filled in with thick, heaped up blue, consist of a youth on each side flanked by sprays of oak. On the neck and handles are running foliage scrolls. Ornamental details on the youth's costume are reserved in white.

*Made about 1460, perhaps at Florence.*

H. 13.3 in. D. (with handles), 16 in. Formerly in the de Osma Collection, Madrid, and purchased in 1902.

*See H. Wallis, Oak-leaf Furs, 1903, figs. 10 and 11.*

# WYV

It is not until you have seen the finished work in the  
 light of the finished work that you can appreciate the  
 design which is put in the work. The design is not  
 a thing of a youth, but a thing of a man. The design  
 and the work are not the same thing. The design is  
 the work of the youth, and the work is the work of the man.

It is not until you have seen the finished work in the

light of the finished work that you can appreciate the  
 design which is put in the work. The design is not  
 a thing of a youth, but a thing of a man. The design  
 and the work are not the same thing. The design is  
 the work of the youth, and the work is the work of the man.

It is not until you have seen the finished work in the







## XXVIII

JUG OF BUFF POTTERY decorated with coloured slips under a transparent, yellowish lead glaze. On the body are formal tulip and rosette designs, two birds, the initials R. F., and two crosses. On the neck is the legend: 'I W 1699 W S'. The ornament is traced in black slip dotted with white and filled in with washes of orange red.

*Staffordshire*, A. D. 1699.

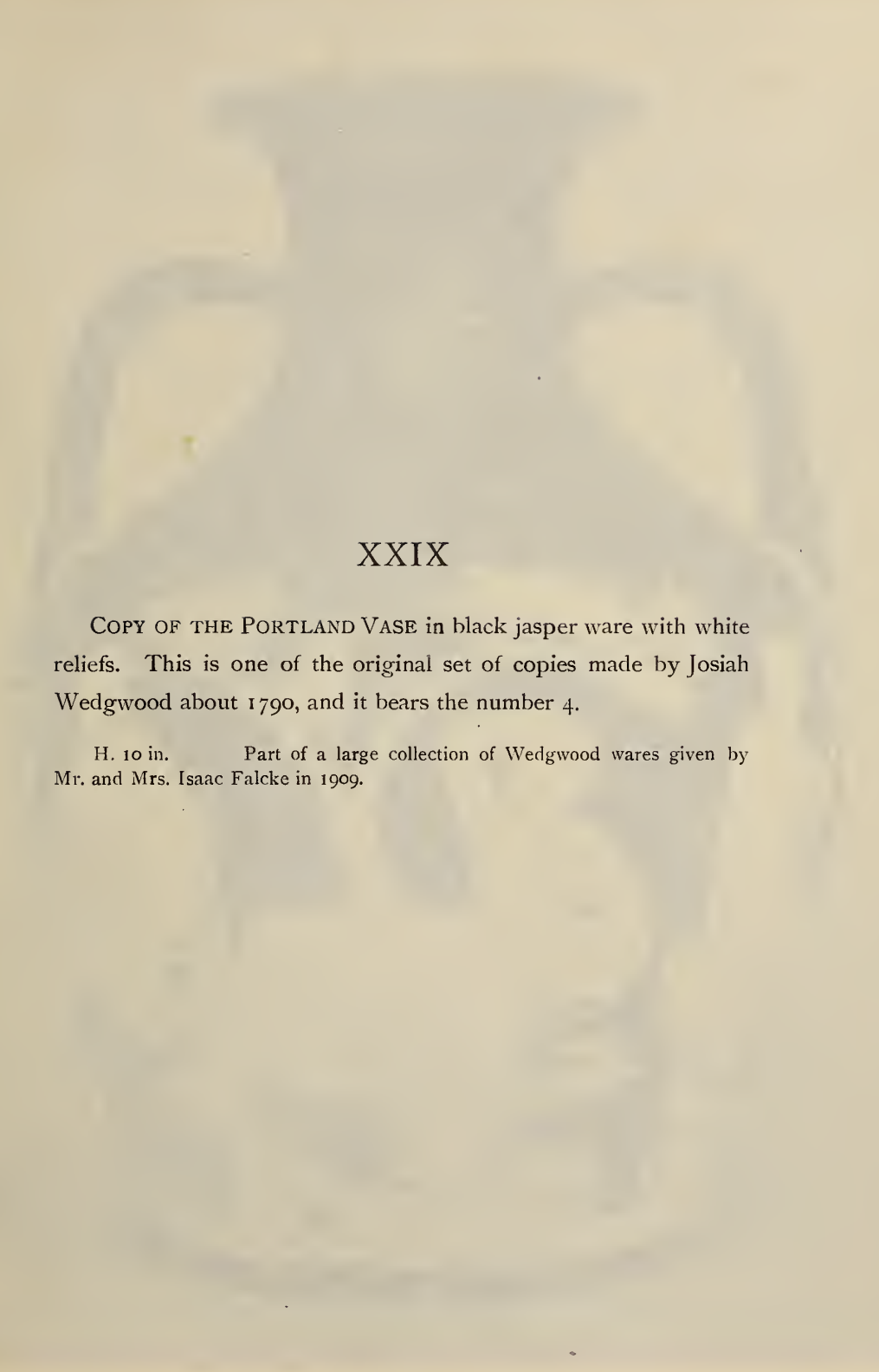
H. 8.5 in. D. (with handle), 7.25 in.  
Boynton, Esq., F.S.A., 1920.

Part of the bequest of Thomas









## XXIX

COPY OF THE PORTLAND VASE in black jasper ware with white reliefs. This is one of the original set of copies made by Josiah Wedgwood about 1790, and it bears the number 4.

H. 10 in.      Part of a large collection of Wedgwood wares given by Mr. and Mrs. Isaac Falcke in 1909.



# XIX

THESE NOTES ARE THE PROPERTY OF THE  
LIBRARY OF THE UNIVERSITY OF CHICAGO  
AND ARE NOT TO BE LOANED OR  
REPRODUCED IN ANY MANNER  
WITHOUT THE PERMISSION OF THE  
LIBRARY







XXX

COVERED VASE with two handles in rococo taste. 'Soft-paste' porcelain with deep blue ground, rich gilding and large panels painted with coloured designs. In the panels are pairs of Watteauesque figures with musical instruments and flowers, probably painted by John Donaldson. Mark, a gold anchor.

*Chelsea, Period IV (1759-1770).*

H. 13.5 in. D. (with handles), 8 in. Barwell Bequest, 1913.









## XXXI

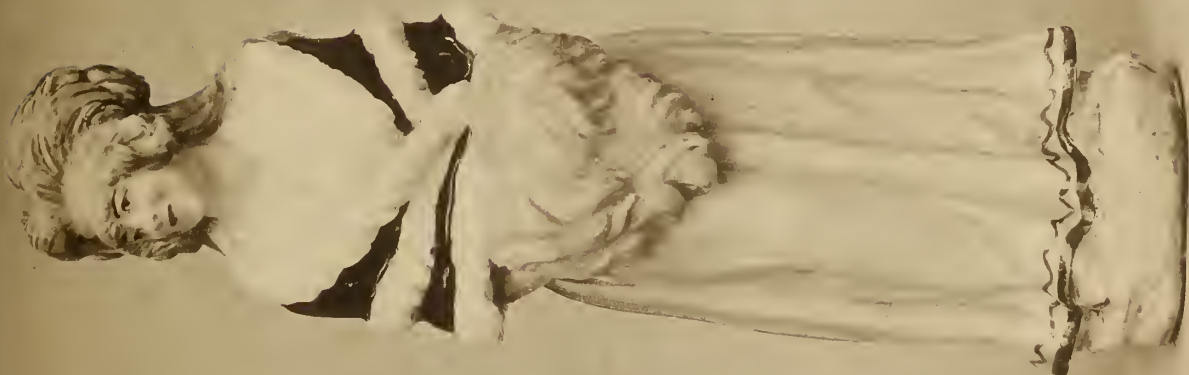
THREE STATUETTES of 'soft-paste' porcelain painted in colours: viz. a Neapolitan girl and a youth made about 1755; and a girl with muff modelled by Giordano, about 1775.

*Capo di Monte, 18th century.*

H. of tallest, 6·5 in.  
D.C.L., 1899.

Part of a bequest of C. Drury E. Fortnum, Esq.,









## XXXII

### PIERCED BRONZE PLAQUES FROM THE CAUCASUS

(1) Belt clasp, concave at the back, with pierced design of a deer standing with head turned back, attacked by a hound, the figure of which, highly conventionalized, can be seen between the deer's feet. The design is framed in an ornamental border of reversed spirals with a conical boss at each corner. At the back, a ring and a hook.

*Perhaps made in the early centuries A. D.*

H. 3.7 in. W. 4 in.

(2) Similar clasp, with a standing deer attacked by a hound, which leaps at its head. Under its body is the figure of a bird, while above, to the left, is that of a bull. Border of string-pattern, with a large conical boss at each corner. At the back, a ring and a hook.

*Perhaps made in the early centuries A. D.*

H. 5.2 in. W. 5.4 in. Given by Louis C. G. Clarke, Esq., F.S.A., as a mark of recognition on the occasion of Sir Hercules Read's retirement. Said to have come from the Caucasus.

For other examples of the same kind, see Countess Uvarov, *Materials for the Archaeology of the Caucasus*, Part VIII, Moscow 1900, pl. CXXXIV, and figs. 237, 276, 277.









### XXXIII

#### SCYTHIC BRONZE PLAQUES AND BACTRIAN AXE

(1) Pierced plaque, concave at the back, representing a combat between a lioness and an eagle. The former grasps with her jaws the legs of the bird, which has a firm grip with its beak on the lioness's neck. Greenish-grey patina.

*Siberian, about the beginning of the Christian era.*

Length 4·8 in.

(2) Bronze plaque similar to the above, but representing an animal with horse-like body, griffon head, conventional mane and branching antlers, being attacked by a wolf-like creature which has seized it by the foreleg. Smooth green patina.

*Siberian, about the beginning of the Christian era.*

Length 4·7 in. (Figured by Fêng Yün-p'êng, *Chin shih so*, 1823, vol. I, cap. 4. The blocks illustrating this book were cut in 1821.)

Given by Louis C. G. Clarke, Esq., 1916. (See *Man*, 1917, no. 1 and cf. E. H. Minns, *Scythians and Greeks*, 1913, p. 274 and fig. 197.)

(3) Bronze ceremonial axe, composed of the figures of three animals, a boar, a tiger, and an ibex. The cutting edge is formed by the back of the first which is attacking the tiger, who turns a remonstrant head while he grips with his forepaws the flanks of a couching ibex. The stripes of the tiger are indicated in silver inlay. Below the bodies of the two last are flanges forming the socket for the haft of the weapon, which did not pass through the axe, but was secured by two rivets. Obtained in the N.W. Province of India.

*Bactrian, about 4th century B. C.*

L. 7 in. Given by Henry Oppenheimer, Esq., F.S.A.

See National Art Collections Fund, *Ninth Annual Report*, no. CXX, p. 55; *Man*, 1914, no. 11; *Proceedings of the Society of Antiquaries of London*, XXV, p. 56.

SCOTTISH BRONZE PLAINS AND BATHS

1. The first plain, known in the early part of the century, was situated between a hill and a bog. The first group of buildings was built on the top of the hill, which was a good grip with the bank on the other side. (See sketch of plan.)

2. The second plain, known as the 'Bath', was situated on the south side of the hill.

3. The third plain, known as the 'Bath', was situated on the north side of the hill.

4. The fourth plain, known as the 'Bath', was situated on the east side of the hill. It was a large plain, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing.

5. The fifth plain, known as the 'Bath', was situated on the west side of the hill.

6. The sixth plain, known as the 'Bath', was situated on the south side of the hill. It was a large plain, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing.

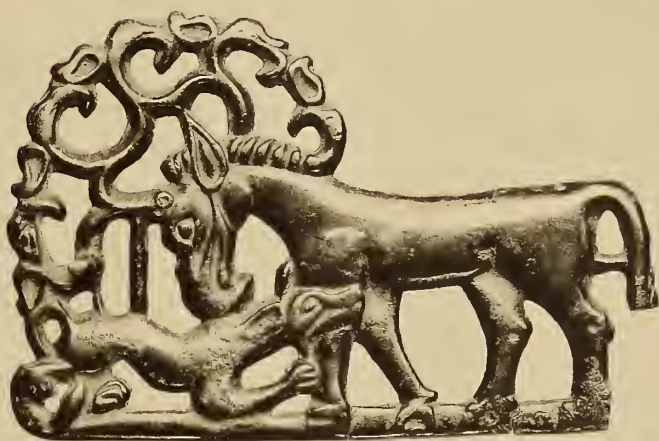
7. The seventh plain, known as the 'Bath', was situated on the north side of the hill. It was a large plain, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing.

8. The eighth plain, known as the 'Bath', was situated on the east side of the hill.

9. The ninth plain, known as the 'Bath', was situated on the west side of the hill.

10. The tenth plain, known as the 'Bath', was situated on the south side of the hill. It was a large plain, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing. The bath was made of stone, and was used for the purpose of bathing.

11. The eleventh plain, known as the 'Bath', was situated on the north side of the hill.





## XXXIV

BRONZE FIGURE OF A WINGED AND HORNED MONSTER ('LION-GRYPHON'), cast and chased. The mouth is open in a snarl; the ears point forward, and along the neck runs a rigid mane, cut in wedge-shaped steps. On the throat and breast is a leaf-like ornament, in low relief, and the tail is represented by a circular ring, the upper side of which is foliated. Said to have been found near the Helmand River, Afghanistan.

*Probably Bactrian work, about the 2nd century B. C.*

H. 9.8 in.      Given by the National Art Collections Fund, 1913.

See *Annual Report*, 1913, and *Essays and Studies presented to William Ridgeway*, Cambridge, 1913, p. 261.









## XXXV

STEATITE RELIEF illustrating the Jātaka story of King Sivi. On the left is the king, seated under a canopy, having a piece of flesh cut from his leg, with which to ransom the pigeon (by the leg of the king's chair) from the hawk (defaced, to the right of the canopy). Over him bends the figure of a woman in an attitude of tenderness. In the centre is an attendant with a bismar, and to the right, two immortals, the more prominent recognizable as Indra. From Gandhāra, N.W. India.

*Graeco-Buddhist art, 1st or 2nd century A. D.*

L. 12.9 in. Purchased 1912.

See *Man*, 1913, no. 11.







1912  
12-21





## XXXVI

SILVER BOWL; Sapor II (A.D. 310-380), killing a buck; in the foreground is another stag already laid low.

*Sassanian Persian, 4th century A.D.*

D. 7 in. Purchased 1908.

See *Archaeologia*, LXI, 1909, p. 381.

SILVER DISH with subject in relief: the Triumph of Dionysos. The car in which the god reclines is drawn by a draped figure escorted by another figure with a nimbus; at the back is seated Ariadne; on the front, a winged genius. Behind the car is Herakles; in the field are other genii, and a tree suggesting a vine, but with large blossoms. In the exergue, a panther drinks from a vase.

The composition is derived from a classical type, but the oriental artist has modified and rearranged the subject according to his own ideas. The technical method employed in producing the relieved figures is not that used by Greek silversmiths, but one generally associated with the Iranian area.

Down to 1829 this dish formed part of the treasure of the Mirs of Badakshan. In 1838 it was acquired by Dr. Lord, and presented by him to the old India Museum.

*Parthian (?) 2nd-3rd century A.D.*

D. 8-9 in. Transferred from the India Office, 1900.

See Smirnoff, *Oriental Silver*, no. 35, pl. XIII; G. Birdwood, *Industrial Arts of India*, p. 147.









## XXXVII

SILVER DISH with subject in relief: a god drinking from a *rhyton* and holding a wine-skin in his left hand; by his side is seated a female figure holding a cup and a garland; in the field, vine stems. The subject is reminiscent of Greek mythology, but it is doubtful whether the figure can be said to represent Dionysos. The dish, in which hardly any classical influence is apparent, was found near Buddhigarra, near Tank, a town in the Dehra Ismail Khan district of the Punjab.

*North Indian, about the 5th century A. D.*

D. 9.9 in.      Given by M. Longworth Dames, Esq., formerly Divisional Judge at Jhelum, 1897.

See *Archacologia*, LV, 1897, p. 534; Smirnoff, *Oriental Silver*, pl. XVII, no. 41.









### XXXVIII

WOODEN PANEL, rectangular with arched top, with figures painted on a white ground. Above is seen a male figure with buff nimbus riding a dappled horse; he wears a red costume and black boots, and carries in his right hand a cup, above which is a bird swooping downwards. Below is a male figure with red nimbus and yellow head-dress, wearing a green costume and pale red boots, and riding a camel. Excavated at Dandan-Uiliq Takla-makan desert, Chinese Turkestan.

*About the 8th century A.D.*

L. 15 in. Part of the Stein Collection. Given by the Secretary of State for India in Council, 1907.

See M. A. Stein, *Ancient Khotan*, Oxford, 1907, pl. LXIX.







## XXXIX

MARBLE RELIEF, with a 'lion-gryphon' rampant in high relief, standing on a bracket with elephant-head support. The monster tramples upon a small human figure, which is shown in a kneeling position, holding a sword in the right hand; on his back is a still smaller figure in an attitude of devotion. Across the top edge of the slab runs an ornamental band formed of the facing head of a similar monster between two profiles. Probably from Rajputana, N. India.

*10th century.*

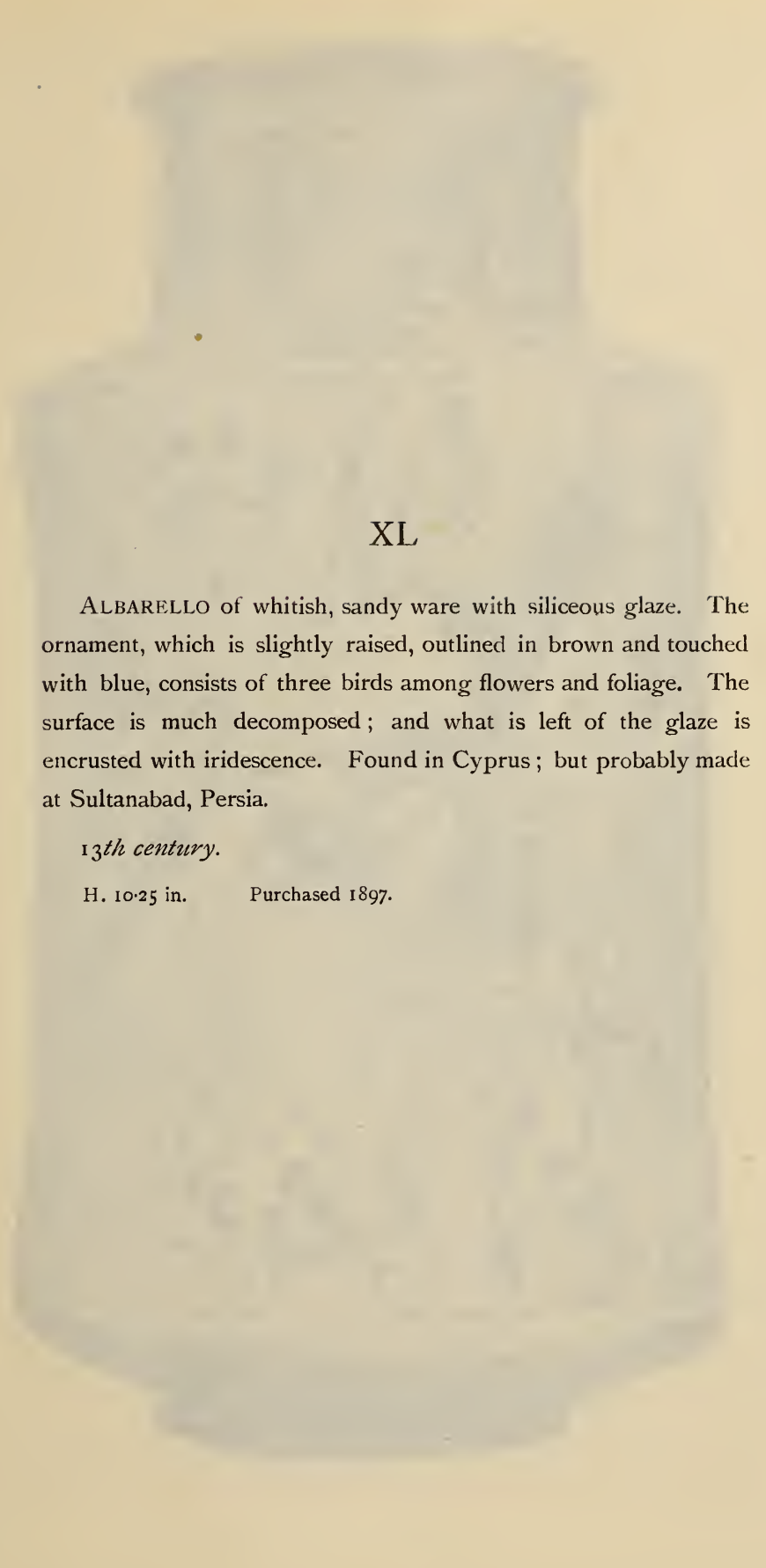
H. 43 in.      Purchased 1914.











## XL

ALBARELLO of whitish, sandy ware with siliceous glaze. The ornament, which is slightly raised, outlined in brown and touched with blue, consists of three birds among flowers and foliage. The surface is much decomposed; and what is left of the glaze is encrusted with iridescence. Found in Cyprus; but probably made at Sultanabad, Persia.

*13th century.*

H. 10.25 in.      Purchased 1897.

The first of these is the fact that the  
 system is not a simple one, but a  
 complex one, involving many factors  
 which are not yet fully understood.  
 The second is the fact that the  
 system is not a simple one, but a  
 complex one, involving many factors  
 which are not yet fully understood.  
 The third is the fact that the  
 system is not a simple one, but a  
 complex one, involving many factors  
 which are not yet fully understood.

The first of these is the fact that the  
 system is not a simple one, but a  
 complex one, involving many factors  
 which are not yet fully understood.

The second is the fact that the  
 system is not a simple one, but a  
 complex one, involving many factors  
 which are not yet fully understood.







## XLI

DISH OF TIN-GLAZED FAÏENCE painted in dark lustre pigment and light blue. The design consists of a 'tree of Life' flanked by two deer standing on bands of mock-Arabic inscription. There is a loop border on the rim, and the spaces are filled with arabesque ornament. On the reverse is a striped border. The dish, perhaps made at Malaga, was found in fragments in a well at Bristol.

*Hispano-Moresque, about 1400.*

D. 15·9 in.      Given by J. E. Pritchard, Esq., 1901.

*See Proceedings of the Society of Antiquaries of London, XVIII, p. 331.*











## XLII

BOWL WITH LOW FOOT. White, sandy ware with siliceous glaze, painted in blue. The inside is covered with arabesques and knot-designs in white reserved in a blue ground. Outside are a floral scroll-pattern, blue on white; a border of Neshki inscription, white in blue, and a lower border of gadroon pattern: round the foot is a floral band. The decoration is sensibly affected by Chinese influence which is apparent in the angular knot-designs within, and in the style of the floral scroll-work without.

*Kutahia, Asia Minor, 16th century.*

H. 8.4 in. D. 16.75 in. Purchased 1897.









### XLIII

SEPULCHRAL WINE JAR of reddish pottery with greenish-yellow glaze. On the shoulder is a broad frieze of hunting and hunted animals in applied relief. The figures in the frieze include mythical creatures, such as a demon and a hydra, beside tiger, boar, hound, deer, monkey, and bird ; at either side is a tiger-mask with ring-handle borrowed from a bronze model. There are drops of glaze on the lip of the vase, which was fired in an inverted position.

*Chinese, Han dynasty* (206 B. C.—A. D. 220).

H. 12.25 in.      Purchased 1915.







## XLIV

STATUETTE OF A LADY with high head-dress covered with black drapery which is gathered at the back. On the shoulders is a scarf which falls over the right arm and covers the folded hands in front. The robe is striped with red and the waistband ornamented with the same colour. Buff-white ware washed with white slip and painted with black and red pigments.

*Chinese, from a grave of the T'ang period (A. D. 618-906).*

H. 12 in.      Given through the National Art Collections Fund, being part of a bequest by W. W. Simpson, Esq., 1917.









## XLV

STATUE OF A LOHAN, apparently Sohinda Sonja (in Chinese Su-pin-t'o) one of the sixteen apostles of Buddhism, now exhibited in the Buddhist Room, in the White Wing. It is a pottery figure, a little larger than life size, modelled in white clay of considerable hardness and covered with a glaze which is tinted in parts with green and yellow. The flesh of the face, neck, and hands, originally a warm white, has acquired a brownish stain. The eyes are black and the hair green. The under robe, tied with a sash at the waist, is green; and the over robe is brownish-yellow partitioned by broad bands so as to represent the patched yellow robe of a Buddhist priest. The stand is cut at the sides to suggest moss-grown rocks.

Similar figures are known to have been preserved in cave shrines in the mountains near Ichowfu, in Chihli, and this statue was probably taken from the same district. There are good reasons for supposing that it was made in the T'ang dynasty (A.D. 618-906). But apart from its age and the wonderful ceramic skill displayed in its manufacture, from its sculptural qualities and its strange and almost personal fascination, this Lohan must be regarded as one of the most remarkable works of art which have reached us from China.

H. 47.5 in., including stand.      Acquired with the generous help of the National Art Collections Fund, 1913.

See R. L. Hobson, *Chinese Pottery Statue of a Lohan*, British Museum, 1920; National Art Collections Fund, *Tenth Annual Report*, 1913, no. CXXXVII, p. 45.









## XLVI

WOODEN STATUE OF A BODHISATTVA, considerably larger than life size, sculptured from cleverly-jointed blocks; it has been covered with painted gesso, which, like the underlying wood, has suffered from time and exposure.

The hair, dressed in plaited curls, is held by two rings on top of the head, two plaits escaping behind the ears and falling on the shoulders. A crown, now lost, completed the head-dress. The body is lightly swathed with a scarf which hangs over the left shoulder and is caught up at the other end on right wrist. The lower limbs are draped, and there are jewelled bands in Indian fashion on the breast, arms, and knees. The jewellery and the robes were once richly decorated with colours and floral reliefs, but only a portion of the reliefs and traces of gold and of the turquoise and red pigments remain.

*Chinese, probably 12th century.*

H. 69 in. Purchased with assistance from the National Art Collections Fund and a few private subscribers, 1920.

See *Burlington Magazine*, XXXVI, 1920, p. 263; National Art Collections Fund, *Sixteenth Annual Report*, 1919, no. 264, p. 31.











## XLVII

POTTERY STATUE representing one of the ten judges of the Buddhist Hell. It is of white kaolinic ware with coloured glazes. The robes are deep aubergine, turned up with pale green. The flesh tint is green, and the beard yellow. The hat and boots are black, and there are minor details in greyish white. The judge, his attitude and features betokening stern reproof, carries under his left arm a portfolio, doubtless containing the earthly records of the souls who will appear before him.

*16th century.*

H. 54 in. Given by a number of friends of the Museum and the National Art Collections Fund, 1917.

See *Burlington Magazine*, December 1917, p. 240; National Art Collections Fund, *Fourteenth Annual Report*, 1917, no. CCXI, p. 12.









## XLVIII

BULB-BOWL, OR FLOWER-POT STAND, of bronze form, with band of studs on the side and three cloud-scroll feet. Greyish-white porcelain finely potted, with thick opalescent glaze of purple colour flecked with grey. Inside the bowl the purple has a bluish tone on the sides, and the glaze has formed a deep pool of greenish grey on the bottom: outside, the purple has a redder tone. The glaze-colour is parted, both inside and out, by irregular lines, called by the Chinese 'earth-worm marks'. On the edges and projecting parts the glaze has run thin and the purple colour has disappeared, leaving a thin olive brown behind. The base and feet are washed with a brown glaze; in the former is a ring of 'spur-marks' and the incised numeral *ch'i* (seven). The bowl was made at Chün-chou in the province of Honan.

*Sung Dynasty* (A.D. 960-1279).

D. 7.4 in. Given by George Eumorfopoulos, Esq., F.S.A., 1920, to commemorate Sir Hercules Read's completion of forty years' service at the British Museum.







## XLIX

IVORY MASK, the head of a native with hair square-cut over the forehead and braided in a kind of triple tiara, produced by twisting the hair in short tails, each terminating in a bead. The front row is symbolically treated and carved to represent the heads of Portuguese, the eyes and hats being shown in copper. Above and below the ears are pierced lugs for suspension, and a bead necklace is conventionally represented beneath the chin by a carved and pierced flange, the details of the plait design being emphasized with copper inlay. The eyes are rimmed with iron, and the tribal marks on the forehead were also represented by inlay of this metal. From Benin City, West Africa.

*16th century.*

H. 9.5 in. Purchased 1910.

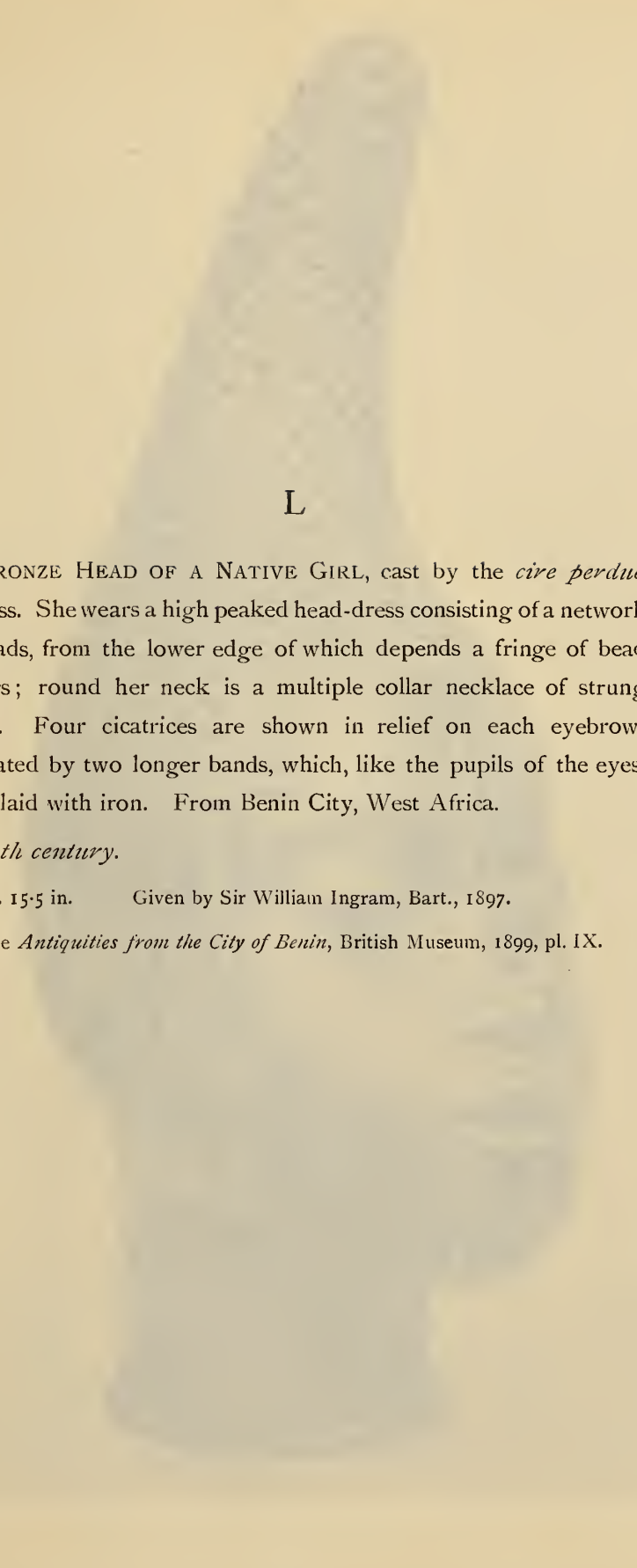
See *Man*, 1910, no. 20.









A faint, light-colored background image of a bronze head of a native girl, likely the Benin Head, is visible behind the text. The head is shown in profile, facing right, with a high, pointed head-dress and a beaded necklace.

## L

BRONZE HEAD OF A NATIVE GIRL, cast by the *cire perdue* process. She wears a high peaked head-dress consisting of a network of beads, from the lower edge of which depends a fringe of bead strings; round her neck is a multiple collar necklace of strung beads. Four cicatrices are shown in relief on each eyebrow, separated by two longer bands, which, like the pupils of the eyes, are inlaid with iron. From Benin City, West Africa.

*16th century.*

H. 15.5 in.      Given by Sir William Ingram, Bart., 1897.

See *Antiquities from the City of Benin*, British Museum, 1899, pl. IX.









## LI

WOODEN PORTRAIT FIGURE of the Bushongo paramount chief Bope Pelenge. He is shown seated cross-legged on a rectangular plinth from which, in front, projects an anvil (recording the fact that he was a skilful iron-worker). In his left hand he holds a man's knife, his right rests on his knee. His ornaments are a flat cap, a necklace, shoulder-rings, cowrie armlets on the upper arms, wristlets of metal, and two belts, one of cowries and one of palm-fibre.

Obtained by the Torday expedition (1907-9) at Mingenja, the chief village of the Bushongo people, Kasai River, Belgian Congo.

*About* 1800 A. D.

H. 21.1 in.      Purchased 1909.

See *Documents ethnographiques concernant les populations du Congo belge*, tome II, fascicule I ; *Les Bushongo*, Brussels, 1910.

At the foot of the mountain, the river flows in a  
 deep channel, and the water is very clear. The  
 banks are high and steep, and the water is very  
 rapid. The river is very beautiful, and the  
 scenery is very picturesque. The water is very  
 clear, and the banks are very high and steep.  
 The river is very beautiful, and the scenery is  
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 the banks are very high and steep.

The river is very beautiful, and the scenery is  
 very picturesque. The water is very clear, and  
 the banks are very high and steep.

At the foot of the mountain,

the river flows in a deep channel,

and the water is very clear. The banks are  
 high and steep, and the water is very rapid.







## LII

### POLYNESIAN GODS

(1) Wooden idol, upper portion only, the end of a large staff carved in open-work. At the extremity is a grotesque head and shoulders, below which is a series of small anthropomorphic figures disposed horizontally on an open-work base, and alternating with conventional human figure derivatives. Originally the rest of the staff, which must have been some 18 to 20 feet long, was wrapped with layer upon layer of *tapa* (bark-cloth). A series of such idols constituted the national gods of Raratonga, Hervey Islands, at the time of their discovery.

*Earlier than the 18th century.*

H. 43.8 in. Purchased 1919.

See Williams's *Missionary Enterprises*, 1839, pp. 98-100.

(2) Wooden idol in the form of a standing male figure, the arms bent and the hands clasping the stomach. In place of the features is a series of ten small human figures in relief, and twenty similar figures are carved on trunk and limbs. The figure is hollow, the cavity being concealed by a movable panel which occupies the greater part of the back of the figure. When discovered, the cavity contained a number of smaller idols. The figure represents Tangaroa Upao Vahu, supreme god of the Austral Islands, and was brought from the Island of Rurutu. Obtained with the collection of the London Missionary Society, ceded to the Museum on generous terms in 1911.

*Earlier than the 18th century.*

H. 45.5 in.

See Ellis, *Polynesian Researches*, 1829, II, p. 220.









# LIII

## PERUVIAN MODELLED WARE

(1) Pottery bottle of pale reddish clay, with spherical body, supported on a short flat foot, and surmounted by a finely-modelled human head, at the back of which is a hollow loop-handle with a cylindrical spout. With the exception of the features, the bottle is coated with a cream coloured slip, on which details are painted in dark-reddish brown, such as the cloak and two hands of the figure, one of which holds a bowl.

Excavated from a grave in the Chicama Valley, near Truxillo, Peru.

*Proto-Chimu period, c. 200 B. C. to A. D. 200.*

H. 9.6 in. ; of the figure only, 8.2 in.

(2) Pottery bottle of pale reddish clay, in the form of a man, seated, with hands in lap holding a knife and wallet. At the back is a hollow loop-handle with a cylindrical spout. The handle and face of the figure are coated with dark red slip, the rest with cream coloured slip, on which details are painted in dark red. Certain portions, such as the hands, neck, and a few details of the head-dress, show the natural clay surface.

Excavated from a grave in the Chicama Valley, near Truxillo, Peru.

*Proto-Chimu period, c. 200 B. C. to A. D. 200.*

H. 10 in. ; of the figure only 8.8 in. Part of a large collection given through the National Art Collections Fund by Henry van den Bergh, Esq., in 1909.

See National Art Collections Fund, *Sixth Annual Report*, 1909, no. LXVI.







## LIV

### PERUVIAN PAINTED POTTERY

(1) Pottery bowl of red clay, with globular body, surmounted by two short spouts which are connected by a transverse handle. Painted in slip, the spouts dark grey, the base red. The walls of the body are covered with a design of humming-birds, in black, grey, crimson, orange, and buff, on a white ground, engaged in sucking honey from two orange-coloured flowers painted round the bases of the spouts. Excavated in the Valley of Nasca.

*Proto-Nasca period*, 200 B. C. to A. D. 200.

H. 5.3 in.      Given by Colonel F. H. Ward, 1913.

(2) Pottery dish of red clay, circular, with everted sides. Painted in slip, black, grey, crimson, orange, buff, and white, in the design of a row of human faces surmounted by a band of conventional ornament derived from the legs of the centipede. Excavated on the same site.

*Proto-Nasca period*, c. 200 B. C. to A. D. 200.

D. 7.5 in.      Purchased 1914.









## LV

LAVA MASK, representing the head of the god Xipe, characteristically covered with the skin of a sacrificed prisoner: only the lips of the god are seen through the mouth of the skin. At certain festivals of the Aztec ritual calendar, prisoners of war were sacrificed to Xipe (a vegetation deity), and their newly-flayed skins were worn by the sacrificers or the captors for several days. In art the god is generally thus adorned. In the mask figured, the hair is shown arranged in a number of formal braids, and the ear-lobes are furnished with large pierced ear-studs. The reverse of the mask, which is carefully hollowed, is ornamented with the entire figure of the same god in relief, wearing a flayed skin and accompanied by various other attributes. From the Valley of Mexico.

*Aztec period, 15th century.*

H. 8.3 in.      Purchased 1902.

See *Man*, 1903, no. 63.















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